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VAUDEVILLE VOLLEYS

NOVEMBER 16, 1918

DRAMATIC MIRROR

OF MOTION PICTURES AND THEATRE



FRANCIS X. BUSHMAN
Vitagraph

FROM WALTER KINGSLEY IS ON PAGE 725

The Most Refreshing Personality on the Screen

LILLIAN WALKER



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of Eight Happy Pictures*

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Directed by

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AT 243 W. 39TH STREET, N. Y.

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A Letter

TO PRODUCERS OF LIGHT OPERA

Gentlemen:

To state that the average light-opera or similar production of the present day is musically far below the standard of ten or twenty years ago, is merely to cite a fact that has long been evident to the general music-loving public. This lack of suitable music has become increasingly apparent with the improved public taste and familiarity with the best operatic and other compositions, largely due to the popularity of instruments of mechanical reproduction. The following points, therefore, we believe to be obvious:

First: That there is a large, intelligent public now ready and eager to support light opera of the highest "popular" type; hence.

Second: The distinct commercial value of such a work.

We have to offer for production a new light opera of the type which has proved so successful both here and abroad; that is to say, a work combining a bright, humorous story, brisk action, and a fresh, clear-cut score possessing the same melodic qualities that have achieved the wide popularity of the works of Sullivan, Monckton and other composers. While entirely of American authorship, it suggests little or nothing of the usual "girl and music" show, but—without being reminiscent—more nearly resembles such well known London successes as "Florodora" or "The Arcadians." There is every likelihood that if suitably produced the work will become fully as popular in England as in this country—popular, in fact, in all English speaking countries.

Without resorting to the fanciful phraseology of the press representative and describing the work as "entrancing," "fascinating" or "ravishing," we would repeat that, in addition to a good book, we have a score which, while light and melodious, is not superficial, but composed of well balanced, attractive and diversified musical ideas—tunes of the requisite lyric beauty and vitality to make them heard in practically every home where there is a love of music. Is not this about the best advertisement a production can have?

We believe there is some producer (possibly more than one) looking for exactly what we have to offer. It will be to his interest to communicate with us.

Is not this at least worth looking into?

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A.D. 1879

THE AMERICAN PLAYWRIGHT AND THE WAR

By BURNS MANTLE

What It Has Done for Him, and to Him,
as Indicated by the Record—His Chances
Are Better, But His Market Is the Same

I AM in receipt of a query as to what, in my opinion, the war has done for, and to, the American dramatist. Has it improved his chances or increased his tribe? Has it made the sale of his manuscripts easier or improved the quality of his output?

Humbly I answer, and as best I can from what observation has taught me. There is not now, neither has there ever been, anything wrong with the demand for the American playwrights' output. They can sell their plays as fast as they write them—if they will be particular to write the character of play for which there is a demand in the market, or for which they can make any one of two dozen producers believe there is a demand. They are bound first to please a producer before they can reach the public—unless they have money of their own.

Therefore, though the war has undoubtedly improved the market for American plays by practically shutting off the competition of the foreign market, it has made no appreciable difference in the chances of the author selling his play.

THE number of playwrights undoubtedly has increased, and the quality of their technique has, speaking generally, improved. I discover, glancing through the records, that for the theatrical season of 1913-14, which was the season before we paid any attention whatsoever to what Austrian grand dukes thought of Serbian socialists, or vice versa, or imagined one of them could set the world afire by assassinating the other, that of 104 dramatic plays produced that season, both short and long, 70 were of native authorship and 34 foreign. That was about the pre-war average, and it held practically during the first two years of the conflict.

It may be that a few of the new writers who came into prominence the season following, 1914-15, were given their chance because of war conditions. But I doubt it. Let us review the war years in the theater and see. That was the season Elmer Reizenstein flashed sensationally into view with "On Trial," the legitimate theater's first tribute to the then despised "movie"; but he had been working on the play long before. And seeing that he has done nothing since, it can't be said that he has taken very serious advantage of his war-time opportunities, if such they were.

ALSO that happens to be the season Roi Copper Megrue definitely emerged from the ranks of the consistent strivers and became one of the acknowledged doers, he having two plays among the successes, "Under Cover," which was his own, and "It Pays to Advertise," with which Walter Hackett helped.

That was the season, too, of Jean Webster's success with "Daddy Long-Legs," though she has not followed it up. It was the year Willard Mack got his first good start with "Kick In," and the season that made George Hobart so much money with "Experience" hat it sort of blunted his ambition to do more and better things. It was, however, much like other years in the theater and practically untouched by war.

Neither can I see that the succeeding year has much of a

war record to speak of. Naturally, there were more American plays produced, and more of the successes were by native authors. It was, for instance, the season that those two prize-winning young men from the Harvard school of playwriting,

Cleves Kinhead, with his "Common Clay," and Fred Ballard, with "Young America," had their chance, though the latter had really broken in the year before with "Believe Me, Xantippe." I wonder what has become of them.

MAX MARCIN appeared that year, too; and I dare say his advent was partly traceable to war conditions, because he had been trying for many years to get a hearing. He had two productions that season, "The House of Glass," which succeeded, and "See My Lawyer," which did not.

Edward Childs Carpenter also got a fresh start that second war year with "The Cinderella Man" and he has been pretty active since then; and both George Middleton and Guy Bolton may attribute George Cohan's taking over from them the idea for "Hit-the-Trail Holliday" to the prevailing shortage of plays. Others who that season may have won their first chance by reason of war conditions were Prof. Louis Ans-pacher with "The Unchastened Woman" and "Our Children," Amelia Rives with "The Fear Market," Austin Strong with "Bunny," Robert MacLaughlin with "The Eternal Magdalene," Michael Landman with "The Pride of Race," Oliver Bailey and Lottie Meany with "Pay Day," and Alice Pollock and Rita Weiman with "The Co-Respondent"; but if they did they have failed to realize on it. None of them has shown to advantage with a new play since then. And the big successes that year were again scored by the established writers—Winchell Smith and Victor Mapes with "The Boomerang," Avery Hopwood with "Fair and Warmer," Leo Ditrichstein and the Hattons with "The Great Lover," etc.

BY the time we get to the season of 1916-17, however, there is a noticeable addition to the works of the native dramatist, and, though the bigger successes were again won by the men and women skilled in the tricks of the trade and wise in their analysis of the playgoers' taste, there were a number who were heard of for the first time.

Notable among these was Clare Kummer, whose "A Successful Calamity" and "Good Gracious, Annabelle" established her immediately. And, though she failed a season later with "The Rescuing Angel," she came back so nicely this season with "Be Calm, Camilla," that she may honestly be credited with a war-time success of first quality.

It was noticeable, I discover, the longer the war lasted, and while we were still out of it, that while there were many failures scored by the native playwrights who were being given their first chance by reason of a play shortage, they were writing the hits as well. In addition to the plays of Miss Kummer, for instance, Jules Eckert Goodman, who had landed the season before with a dramatization of "Treasure Island," now came through strongly (Cont. on page 743)

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THE MIRROR

LOUIS R. REID, Managing Editor

Wane of Epidemic in East Brings Restoration of Amusement Activities—A Triumph for New York Theaters

WITH joy and thankfulness is the news received of a steady decrease in the extent of the influenza epidemic in the East. According to reports from several large cities ravaged by the plague, business and industry are gradually recovering their normal state. Chaos and disaster are rapidly disappearing from the amusement world. After the most severe setback in its history it is resuming activity with all its accustomed force and energy.

It is particularly a matter of pride for New York, the center of the amusement industry, that it weathered the epidemic with a smaller percentage of mortality than has obtained in cities which, unlike the metropolis, closed their theaters.

This significant fact again emphasizes the great moral force of the theater. One need not be a student of psychology to appreciate that mental distraction mitigates physical suffering. With proper precautions taken, the average citizen of New York did not feel that he was exposing himself to contagion in patronizing houses of public amusement that afforded every bit as good health safeguards as his home.

Indeed, in this respect the safer place in hundreds of instances would have been the theater. That this is no exaggeration will be appreciated when Dr. Copeland's tribute to the theaters of New York is recalled. The health commissioner stated that these were in as good sanitary condition as any hospital. Conviction on this point guided him in his course of denying the hysterical requests from several sources that a closing be effected here as elsewhere.

The theaters, in fact, did much to combat the spread of the disease in other ways than by indirectly aiding its suppression. They saw to it that the health regulations were enforced among their patrons, impressing on thousands of these for the first time that it is in little things, such as expectorations, sneezing and coughing, that the great danger lurks.

The suppression of Spanish influenza in New York is a triumph for the theaters as well as for medical science.

Epidemic Responsible for Economic Readjustment in Film Industry—Producers and Distributors Unite

THE epidemic has exerted a depressing effect upon the motion picture industry in so far as the production and exhibition of films are concerned. On the other hand it has served to bring about economic readjustments which are bound to be beneficial for the industry at large. The forming of several alliances during the idle period of the past three weeks between producing and distributing organizations will have a powerful tendency to promote that coordination and efficiency in

business conduct so long desired by those who appreciate the needs as well as the ever-widening scope of the industry.

Producing concerns are seeing the folly of attempting to give necessary attention to production and operate at the same time first-class distributing departments. Safe and sane control needs to be exercised over the method of the distribution of films to the exhibitors as well as in the production of the pictures. Such control can only be gained by thorough and loyal co-operation, by a sincere "united-we-stand" policy.

The war has also had a great influence in stimulating this broader viewpoint of economic laws which must govern every well regulated business.

"Pride goeth before a fall" is just as true of motion pictures as of dynasties. Those companies which have seen the light and decided to become strong pillars of a big and efficient distributing house rather than keep fighting on to dominate the industry are acting for the welfare of motion pictures.

They are putting good business sense and co-operative spirit ahead of wasteful extravagance. By so doing they help themselves, they help the industry and they disarm criticism of inefficiency and bad management. More power to them!

Last of the Keiths Answers Final Summons, Leaving to the American Public a Wonderful Heritage

WITH THE passing of A. Paul Keith the amusement world has lost a great showman and that public, which found in vaudeville an ideal mode of diversion, has been deprived of their greatest friend and protector. It was the father, aided at an early age by his son, who regenerated that form of entertainment which was taboo wherever decency dwelt—variety in its original guise and original environment. Always a lofty conception of the American character—of its aim for the clean and sane and wholesome—has been the guiding star of Keith policy from those first days. The elder Keith, first in association with F. F. Proctor and then in partnership with E. F. Albee, took up the task of rescuing the real artistry of the variety performer from its cauldron of coarseness and worse. And always the younger Keith was a live aid in this work, thus qualifying for his successorship as the head of reconstituted American vaudeville. Largely through his efforts the two-a-day show in America is today recognized as superior to that of any other country not only in its moral aspects but in general excellence of entertainment.

A. Paul Keith is indeed irreplaceable. He is the last of his line. Yet his works shall live. Under the competent direction of E. F. Albee, who, too, has a son of genuine American attributes, the Keith standard will not wane.



Cyril Maude, at your service, in "The Saving Grace"

ACCENT ON THE COMEDY

Looking backward
from the front of
"Fiddlers Three"

Constance Collier and Norman Trevor in one of their many Wildean battles of wits in "The Ideal Husband"

Nora Bayes and Irving Fisher reach domestic harmony over a needle and thread in "Ladies First"



Ed Wynn's grotesquerie appeals to the girls—

eight of them at least—in "Sometime"

THEATRICAL WORLD RESUMES ACTIVITY AFTER DISASTROUS IDLE PERIOD

Situation Bright in Eastern Cities, But Epidemic Rages in West — New York Zone System May Be Permanent

THEATRICAL activities which were halted throughout the country as a result of the influenza epidemic are gradually being resumed. The plague shows a steady diminution in New York, Boston, Baltimore, Philadelphia, Buffalo, Chicago and other leading cities of the East and Middle West. On the other hand, on the Pacific Coast the epidemic is raging with such persistency that amusements are still under the ban of the boards of health.

There is a general exodus from Broadway this week of all the theatrical people who have had to return to New York on account of the epidemic. Many States have closed all their theaters and the bars are just being lifted.

Massachusetts was the first to reopen. The Boston theaters are all booked with attractions. Philadelphia and Chicago theaters are also permitted to do business once more. These cities, with others in Pennsylvania and Illinois, are back on the lists of the booking agencies.

Other States have either decided to permit theaters to reopen this week, or have announced dates in the near future for the lifting of the ban. Ohio and Michigan, which include several large cities, still keep the managers and booking agencies on edge, however.

Players Have Suffered

Actors and actresses have suffered, of course, but those employed by the first-class managerial concerns have not been stranded out-of-town. Practically all the companies sent out by these managers have been brought back to New York to await the end of the dark days. It has also been a general practice among managers to advance funds to actors who needed aid when thus thrown out of employment.

The Actors' Fund of America has been called on many times in the last few weeks by needy players, and has never failed to respond.

Despite the improvement in New York, Health Commissioner Copeland has urged that there be no letting down in precautionary measures.

Smoking Still Prohibited

Manufacturing establishments, stores, offices and theaters are resuming the hours they observed before the Board of Health order went into effect. It is unnecessary to state, of course," said Dr. Copeland, "that this rescinding order will have no effect whatever upon the rigid enforcement of all ordinary provisions of the recent amendments to the Sanitary Code. For instance, smoking may be resumed in the theaters, but no theater will be allowed to operate a smoking room or allow smoking in its auditorium where such smoking results in an unsanitary condition.

"Moving picture theaters may resume their accustomed hours, but the requirements of this department regarding their ventilation, the prevention of crowding, and the observ-

ance of all provisions of the Sanitary Code will be strictly enforced.

Permanent Zone System

Dr. Copeland pointed out that the theatrical managers might work out some cooperative system without waiting for other lines of business. "Their hearty cooperation in support of the scheme has resulted in a notable decrease in crowding after-theater cars. Their evening schedule could be worked out without regard to any other line of business, for their hours are such that there would be no conflict."

Chicago Theaters Prosper

Section by section, Chicago has been gradually relieved of its influenza ban, and as a result theaters in all parts of the city are now open, except in a few rare instances where house managers have been unable to meet with rigid requirements of the Health Department.

Loop theaters were compelled to open at 7 and 7:30 p.m. in order to obey the injunction to close by 10 o'clock during the early part of the week.

The public has returned to theaters for entertainment with a rush, according to box office indications, following the dark and gloomy weeks of the epidemic. The managers are prepared for the situation with a number of new plays, musical and otherwise.

That the effect of the epidemic and of the consequent shutdown is certain to be good for the theatrical season ahead, is the opinion of many managers here. People who suddenly have found no place to go realize fully the necessity for amusement in war time.

Buffalo Wide Open Again

Buffalo is wide open again, much to the satisfaction of theatergoers and theaterowners and capacity business is the rule at most of the houses. The influenza epidemic quarantine was lifted two days earlier than was expected, the ban being taken off on Friday, Nov. 1, instead of the 3rd as was originally planned. There are still a few new cases reported each day, but the city is practically cleared of the dreaded disease, which took away hundreds of its citizens.

The legitimate houses deferred their opening date until Nov. 4.

Pittsburgh's Unique Situation

Following a conference, all theaters and motion picture houses in Pittsburgh were closed again on Nov. 4 and will remain so until the State Health Commissioner lifts the ban. It is understood that the prosecutions against the theater managers will be dropped. The conference was participated in by theater managers and representatives of State.

It is believed the ban will remain in effect until Nov. 9.

Controversy Over Ban

John P. Harris, general manager of the Harry Davis Enterprises and president of the Harris Amusement Company, made the following state-

ment concerning the attitude of the interests he represents on the controversy between the State and City authorities on the lifting of the Spanish influenza ban:

"Our position is very plain, our duty simple. We are adhering to the Mayor's proclamation and acting on his advice. We have never jeopardized health nor life nor morals. Our position today is precisely the same. We are trying our utmost to serve the public.

"There has undoubtedly been a widespread demand for the opening of the theaters, a demand voiced editorially by a number of our newspapers, and based upon belief that fear begets disease and that cheerfulness is both a preventive and a cure.

"The Mayor has said that we should return to the normal tenor of our life for the well being of the whole community; that the continuance of the ban can but serve to further harass a people already overburdened with care through the great war; and, finally, that it is a patriotic duty to keep the hearthstone cheerful quite as much as to keep the home fires burning."

May Call Out Militia

State Health Commissioner Royer of Pennsylvania ordered the influenza ban lifted at noon, Nov. 5, from the theaters in Lancaster, York, Perry, Pike, Monroe, Adams and Cumberland counties, and that part of Dauphin county including Harrisburg and Steelton. He previously had ordered the restrictions removed from Philadelphia, Delaware, Montgomery and Chester counties, except the city of Chester, so that now the lid is off in twelve of the 64 counties of the State.

The theater men of Lancaster county had threatened to open in defiance of the Health Department, but in view of an order having been issued for opening they came to no action. Chester city theaters also threatened to open without waiting permission of the State Commissioner. Dr. Royer issued a statement that if they did he would take "drastic steps" to close them. It has been hinted that he plans to call out the State Reserve Militia in case his authority is ignored, but this report cannot be confirmed.

Washington Resumes

The Commissioners of the District of Columbia have rescinded their order of Oct. 3, which closed all places of public gathering, and by a new order they directed theaters, motion picture houses, churches, and the public schools to reopen Monday.

Normal Conditions in Indiana

With the week beginning Nov. 4, theatrical conditions became normal again in Indianapolis. The ban on public gatherings was lifted Oct. 31, after having been in effect since Oct. 7, but all of the houses did not resume business immediately. Most of the motion picture houses finished the week with reels on hand at the time the closing order was issued. Under orders of the board of health, persons with colds, coughs or respiratory infections are excluded from

the theaters until all danger from influenza has passed.

The Indiana State Board of Health has lifted its ban against public gatherings in most of the counties. The ban is being kept in effect where the situation still is serious. The indications are that this week will see the wind-up of the epidemic in Indiana.

Albany Again Open

After being closed for the past three weeks, Albany theaters were permitted to open Thursday night for evening performances only from 7 to 11 o'clock.

At a meeting of the Board of Health today it was decided to remove the ban on the theaters and film houses, but the schools will continue closed until Nov. 9. This action was taken after a long session of the health officials; some of the members favored lifting the ban at once, while others believed that the closing order should continue another week.

Wear Masks at Theaters

Dr. H. M. Guilford, city health officer of Minneapolis, announced that theaters might reopen if all patrons and attendants wore gauze influenza masks. One motion picture house, the New Crystal, announced it would take advantage of the offer on Monday, but all other picture houses and the vaudeville theaters viewed the offer as a plea-santry and took no action. Minneapolis has now been closed theatrically for three weeks, longer than any other city of its size in the country. Dr. Guilford said houses and schools must remain closed until Monday, Nov. 11.

St. Paul Lightly Hit

The epidemic is being felt very slightly in St. Paul, and as a consequence all theaters are open and doing a thriving business. So as to avoid after-theater congestion in the street cars the larger theaters are compelled to start their performances at different hours. The Orpheum curtain goes up at 8 p.m., the Metropolitan at 8.15, and the Shubert at 8.30 p.m.

Dallas theaters remain closed. Twenty-four sheet boards have been placarded with the announcement, "closed temporarily, watch for opening date." Everything else has been closed by Board of Health orders, including churches and all public gatherings.

Western Theaters Closed

Present indications are that the influenza epidemic will keep the theaters in Denver closed until Saturday, Nov. 9, or Monday following.

The conditions with regard to the epidemic are such that the theaters in Seattle still remain closed and the date of opening seems indefinite. While the theaters here are suffering a great loss, yet they are glad to comply with the rules set down by the Board of Health in trying to stamp out the disease.

All places of amusement in San Francisco are still closed. During the interim managers are renovating and improving the houses.

All theaters in Oakland are closed. Under the leadership of Marta Golden, a number of actresses have given their services to the Red Cross as nurses to the stricken patients, until such time as they must again take up their work behind the footlights.

BROADWAY SHOWS TO VISIT TRAINING CAMP THEATERS

Long List of Metropolitan Successes and Prominent Stars Booked by War Department's Commission to Hearten the Life of Soldiers

IN ORDER to buck up the soldiers in the training camps who have been the victims of influenza and nostalgia the Commission on Training Camp Activities of the War Department is putting forth extra efforts in the way of entertainment for the men and has booked a large list of attractions and artists for the winter months.

In a partial list of those already engaged are George Arliss in "Hamilton," Ina Claire in "Polly With a Past," David Warfield in "The Auctioneer," Marguerita Sylva in grand opera selections, Mlle. Spink in light opera selections, Mana Zucca in pianolouges, "The Eyes of Youth," "Friendly Enemies," "A Tailor-Made Man," "Come Out of the Kitchen," "Tiger Rose," "Lilac Time," "Secret of Suzanne," "Nothing But

the Truth," "Oh, Lady, Lady," "Fair and Warmer," "Going Up," "Maytime," "Country Cousin," "Sometime," "Stop, Look and Listen," "Out There," "Flo-Flo," "Yankee Princess," "Dreams Come True," "There She Goes" and "Charley's Aunt."

Caruso will sing at one of the Liberty Theaters. Other artists who have offered to give some of their time to the War Department Commission on Training Camp Activities include Frances Alda, Margaret Matzenauer, Mabel Garrison, Maggie Teyte, Olive Kline, Amparito Farra, Marcia Van Dresser, Cecil Arden, Lambert Murphy, John Barnes Wells and Reinold Werrenrath.

Fifty cents will be the cost of the highest priced seat for any performance, ranging down to ten cents.

NOT SO BAD THERE Chicago Thespians Not Starving as Reported—None Evicted

The reports circulated on the Chicago Rialto as to many thespians being in actual distress and starving, seem to have been greatly exaggerated, for careful inquiries reveal no instances where actors have been starving or reached the point of being evicted from a hotel or lodging house for non-payment of bill.

While some of the lesser-paid actors were more or less financially embarrassed their immediate wants were taken care of without publicity.

Some of the circus and other show people secured employment with the express and transportation companies and now have three square meals a day and a decent place to sleep.

Government Names Ship After Lambs

As a tribute to the splendid work of the Lambs Club in subscribing more than a million dollars from their own membership and in raising several millions more in the various theaters for the Fourth Liberty Loan, the Government is naming a ship after the organization.

The following notification of the bestowal of the honor has reached the clubhouse.

"I am pleased to advise that Federal Shipbuilding Company's hull No. 6 will go overboard about November 20 at their yard, Kearny, N. J., and will be named The Lambs. Have asked Director General Schwab to ask you to name sponsor to christen this ship."

EDWARD B. HURLEY."

Gilbert and Sullivan Week at Park Theater

The Society of American Singers have had a "Gilbert and Sullivan Week" in the season of opera comique at the Park Theater, with two brilliant revivals, "Pirates of Penzance" and "The Mikado," given at alternate performances. For the special election day matinee "The Mikado" was sung at popular prices. An all-star cast was used in both productions.

Theater Landlords Waive Rent on Pacific Coast

At a meeting of the Theater Owners' Association of Los Angeles, held last week, it was reported that 95 per cent of landlords of theaters have waived rent during the period of closing on account of the Spanish "flu." The other owners were reported wavering on the side of generosity. Amounts paid beforehand for film to be used during the period had also been rebated by exchanges.

Members present were Sid Grauman, H. H. Bosley, representing the Millers, Emile Kehrlein, T. L. Tally, J. M. Quinn, William H. Clune, Donald Bowles, Harry Caulfield, Claude Halsell and M. J. Gore.

Nearly all reported their houses had been thoroughly cleansed and in some cases renovated from top to bottom.

More Theater Units Go to France

The Over There Theater League has succeeded so far in recent efforts that several more theater units are now on their way to France. Dallas Tyler goes, too, as a camp director to produce plays with soldier casts.

Among the members of these units are: "The Yankee Girls," "Songs and Skits," "The Variety Show," "The Electric Sparks," "Four in a Ford," and "The Musical Maids." The personnel of these units include Burr McIntosh, Stella Hoban, Eva Bonecock, Elizabeth Griffin, Blanche Savoy, Louise Coffey, Charles Fleming, Irene Jacobs, Florence Williams, Grace Fisher, Ida May, Frederick Livingstone and Winifred Williams, Harry Ferguson, Harry Israel, Gladys Sears, Doris Thayer, Annie Abbott (The Georgia Magnet), Fritz Williams and Katherine Florence, Marion Lord, Frank Garfield, Lydia Isabel Irving, Constance Karla, Dorothy Haynes and Herman Paley.

Premiere of "Pigeon Post"

F. Ziegfeld, Jr.'s dramatic production of "Pigeon Post," from the pen of Austin Page, will have its first American performance in Philadelphia on November 11. The play will reach New York on Thanksgiving Day.

SHUBERT'S OUTLYING PLAYERS TO UPHOLD CHICAGO HOUSES EQUITY CONTRACT

People No Longer Have to Travel to Loop for Entertainment

Chicago—Chicagoans living in the more distant parts of the city will be given an opportunity to witness first-class dramatic productions without going downtown to the Loop, under the new plan of the Shuberts, now in operation.

Three outlying theaters, the Imperial, Victoria, and National, have been taken over for the purpose of playing "hits" that have made good at the Garrick, Studebaker, and Princess. The prices at these three houses will run from 25 cents to \$1.

John J. Garrity, Shubert representative, is enthusiastic in regard to the plan.

"There is no reason," said Mr. Garrity, "why Chicagoans should be compelled to come clear downtown to see first-class productions. We believe our plan will meet a real need."

L. S. METCALFE.

Hammerstein's New Musical Play Here Soon

"Somebody's Sweetheart," Oscar Hammerstein's newest musical piece, after playing the week of Nov. 17 at the Belasco Theater in Washington, is to be presented at a Broadway theater.

The cast will include Nonette and her fiddle, well known to vaudeville patrons; Louise Allen, who has been singing at the Park Theater; Eva Fallon, William Kent, Walter Scanlon, John Dunsmuir, Arthur Klein, Mlle. Marguerite and Frank Gill.

"Crowded Hour" Coming

"The Crowded Hour," by Edgar Selwyn and Channing Pollock, will be presented at the Selwyn Theater on Monday, Nov. 18, with Jane Cowl in the stellar role. The piece is a war play and is now running in Chicago with Willette Kershaw in the part played here by Miss Cowl.

Actors' Association Will Protest Against Alleged Violations by Managers

A meeting of the Actors' Equity Association will be held next Monday afternoon at the Hotel Astor to consider alleged violations of the standard theatrical contract on the part of managers, and to bind the members of the organization to an insistence upon the carrying out of the contract in every particular. This is the second time in the year or more that the contract has been in force that the actors have protested, an appeal having been made to President Wilson several months ago.

The particular point which will be insisted upon by the association is that all contracts with players shall be for the season or "the run of the play," and that contracts shall be exchanged not later than at the end of the first week of rehearsal. More than 1,200 actors are pledged to insist upon having these points in their contracts. All actors, whether members of the association or not, are invited to the meeting. Francis Wilson and Wilton Lackaye will be the speakers.

East-West Wants Men

The East-West Players will produce four one-act plays the latter part of November. Young men who are interested in the Little Theater movement are invited to take part in these performances. There are a few parts for men still open. Those desiring to qualify may address the secretary, Edna Helpern, 953 Avenue St. John, New York City.

"Remnant" Here Nov. 18

"Remnant," a comedy by Dario Nicodemi and Michael Morton, will be brought to the Morosco Theater on Nov. 18. The cast is headed by Florence Nash and includes George Gaul, Etienne Girardot and Corinne Barker.

IMPORTANT MERGER IN CANADA George H. Driscoll of Montreal and United Producing Company of Calgary to Work Together

ANTERESTING development in Canadian theatrical circles has just been effected. George F. Driscoll of His Majesty's Theater, Montreal, and the United Producing Company of Calgary, Alberta, have merged their respective interests and will operate henceforth as one firm.

Mr. Driscoll will have charge of all territory East of Winnipeg and the other members of the firm of all that West of that point.

It is the intention of the parties concerned to engage in extensive productions, covering all theatrical points in Canada. They also are planning a series of tours for English theatrical organizations through Canada, with the special object of giving Canada the best available English drama direct from the English stage.

Mr. Driscoll is well known in producing circles, having produced considerably throughout Canada. He also is organizing at present a troupe of Canadian artists who will be sent to the front immediately to amuse

the boys "over there." A number of well-known Canadian singers and actors will be in the company, plans for which will be completed as soon as the proper authorization is received from the Government at Ottawa.

"Sick-a-Bed" for London

Klaw & Erlanger have sold the English rights to Ethel Watts Mumford's comedy, "Sick-a-Bed" to Cecil Murphy and Nevill Graham.

The play, presented at the Gaiety Theater last season, will shortly be given a production at a West End theater in London. In England the comedy will be presented under the title of "Good Night, Nurse."

Otis Skinner on Tour

Otis Skinner, in a revival of "The Honor of the Family," began his road tour last Friday night in Worcester, Mass. His new leading woman is Evelyn Varden. She was recently seen in "Allegiance" and in "Seven Days Leave."

WITH STAGE PLAYS AND PLAYERS

AMERICAN ACTORS TO PLAY FOR U. S. SOLDIERS IN SIBERIA

**T. D. Frawley Company Now in Orient Preparing
for Patriotic Expedition—All War Charities
to Be Represented by Organization**

T. D. FRAWLEY, assisted by Garry McGarry, has arranged to take the first overseas unit of American players to Siberia to entertain American troops. McGarry, who accompanied Frawley's globe-trotting tour, left the organization in Hongkong three months ago and has been in the East ever since arranging the details of the trip to Siberia with the Washington authorities.

Frawley's company, which is presenting plays around the world, is just now in Calcutta. The players await official sanction and McGarry's return when they will start on their expedition to American soldiers in Siberia.

McGarry received permission of the Knights of Columbus to act under their auspices in the matter. The Government, however, is desirous of combining the units of all the war charities under one designation and body, and Raymond D. Fosdick, chairman of the Commission on Training Activities, has asked Fraw-

ley and McGarry to wait only until this has been accomplished. In that event the Frawley players will go to Siberia as a unit of the Y. M. C. A., the Knights of Columbus, the Jewish Relief and various other bodies concerned.

Frawley will designate his players "The Lambs Unit Under the Frawleys." Four members of the organization are members of the Lambs. They are Frawley, McGarry, Henry Mortimer and Gus Forbes. The other members of the company who intend to make the trip are Reynolds Deniston, William H. Claire, William D. Howard, William Delaney, Katherine Brown Decker, Florence Chapman, Edna Keeley, Sidney Ballantine and Anziotta Lloyd.

McGarry will sail from this country about Nov. 16 to rejoin the Frawley company. He is taking with him manuscripts of "The Very Idea," "Common Clay," "Good Gracious Annabelle," "Alma," "Mary's Ankle."

BOOTH MEMORIAL Unveiled Next Wednesday in Gramercy Park

The memorial to Edwin Booth in Gramercy Park will be unveiled next Wednesday at noon with appropriate ceremonies by representatives of the committee in charge, the clergy and the stage. A quartet will sing and the Rev. George C. Houghton will deliver the invocation. The unveiling will be performed by Edwin Booth Grossman, grandson of the great tragedian. Then the memorial will be presented to the Players by Howard Kyle, secretary of the committee. Acceptance and acknowledgment of the cooperation of the trustees will be by John Drew, president of the Players, and Stuyvesant Fish, chairman of the committee, will respond on behalf of the trustees. An appreciation of the art and character of Edwin Booth will be delivered by Brander Matthews.

The memorial was designed by Edwin S. Dodge, and Edmond T. Quinn was the sculptor.

"Daddies" Moves to Lyceum

"Daddies" moved to the Lyceum Theater Monday night, Mr. Belasco being obliged to make way in the Belasco Theater for the appearance of Frances Starr in Edward Knoblock's new play, "Tiger! Tiger!" The cast remains the same and includes Bruce McRae, John W. Cope, Edwards Davis, George Giddens, George Abbott, S. K. Walker, Jeanne Eagels, Winifred Fraser, Edith King, Paulette Noizeux, Lorna Volare, Aida Armand, and others.

American Singers' Successful Season Extended

It is announced that the eight weeks season in opera comique of the Society of American Singers at the Park Theater is to be extended. William Wade Hinshaw, general manager of the society, has decided that this is necessary in order to present some operas which have not yet had a hearing.

Gilbert and Sullivan's "The Mikado" having been received well, their "Pirates of Penzance" has been added to the repertoire. "Martha," "Chimes of Normandy," "Pagliacci," "Mascotte" and "Fra Diavolo" are ready to be sung this season.

Cyril Maude Speaks on War Work of English Women

To stimulate the work of American women in the war, Cyril Maude gave an address before the members of the National League for Woman's Service last Thursday, describing the achievements of English woman labor.

British women are doing the lowliest tasks with the highest motives and working as they never did before," said Mr. Maude. "The making of weapons of destruction, which has brought them together in united effort, is proving a most humanizing process."

In loving and proud memory of our beloved son
AUSTIN CARLTON KYLE
"John Austin"
6th Brigade, Canadian Field Artillery, Killed
in action on the Somme Front, November 10,
1916.
We are the dead, short days ago
We lived, felt down, saw sunset glow
Loved and were loved—and now we lie
In Flanders fields.
Geo. W. and Margaret Carlton Kyle

ACTORS' EQUITY

Members of the A. E.
A. Are Most急需ly
Owed to Immediately



Send Reliable Ad-
dress to the Office
of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Nov. 4, 1918. The following members were present:

Messrs. Francis Wilson (presiding); Stewart, Connelly, de Cordoba, Cope, Hull, Stevenson, Purdy and Sampson.

New Members:

New York Office: E. J. Ballantine, Emilie Montrose, Vincent Sirtoli, Nancy Winston, and life member, Julia Marlowe.

One of the most important meetings ever held by the Actors' Equity Association will take place next Monday, Nov. 11, at the Hotel Astor, at 2 p.m. The purpose is to publicly ratify the putting into operation and force of our Policy and Pledge. All our members will have received the intimation that from now on the contract endorsed by the U. M. P. A. and the A. E. A., and that only, shall be employed. Among the speakers will be our president, Francis Wilson, and Patrick Francis Murphy. Wilton Lackaye will dissect and analyze the Shubert contract. Every actor and actress is invited to attend, whether a member of the A. E. A. or not.

We are delighted to welcome Julia Marlowe as a life member. This gifted lady's unique position on the stage makes it particularly gratifying that she should in this manner show her approval of the work we are trying to do.

The influenza epidemic which compelled the theaters all over the country to close meant great hardship for many members of the profession. One splendid example of generosity and good feeling was given by the Elks Club in Chicago, which permitted all legitimate actors to use their restaurant and to sign checks for whatever food they might order.

The most recent addition to the Council is Eddie Cantor, who has been elected to fill the unexpired term of the late Edwin Arden. If those engaged in musical comedy continue to flock into the Association we shall soon be able to announce as big a percentage in that branch of theatrical work as in the legitimate. The "Fiddlers Three" company, now playing at the Cort Theater, is 100 per cent Equity.

A gratifying report comes from Chicago that our growing strength there is quite evident. One correspondent states that it is now more obvious than ever that Equity has altered many of the methods which were formerly in evidence. We tender our thanks to the Chicago managers who have shown so evident a disposition to live up to their "gentleman's agreement" with us.

When Winthrop Ames started rehearsing "The Betrothal" he realized that it would take at least seven weeks—which is one more than is allowed for a spectacular production

MAY IRWIN SUED FOR LOSS BY FIRE

Eight Suits Filed by Occupants of House Where Blaze Occurred Two Years Ago

May Irwin Eisfeldt, otherwise May Irwin, actress, must answer eight suits filed last week in the County Clerk's office by various injured for amounts aggregating \$180,000.

The suits are the outcome of a fire in a theatrical boarding house at 165 West 44th street, conducted by Mrs. Jane Blalock. Mrs. Eisfeldt owned the building. In that fire the wife of Charles O. Holmes was so badly burned that she died a few days later, and a number of others were more or less severely burned.

Among the plaintiffs is Mrs. Jane Blalock, proprietor of the establishment, who wants \$22,000. Also seeking monetary redress are Charles O. Holmes in two suits, one for himself and another as administrator of the estate of his wife. He asks \$50,000 in the first and \$51,000 in the second, the \$1,000 being for loss of property; Rita Zalmani, Spanish dancer, \$13,000; Mrs. Cecilia Zalmani, mother of the latter, \$11,000; William Hale, manager of Annette Kellermann, \$11,000; George Murray, Jr., inventor and former actor, \$10,000; Inella Murray, his wife, \$11,000, and Robert Murray, their son, \$5,000. Other claims bring the total to more than \$180,000.

The plaintiffs allege there were no fire escapes on the building and that a few months before the fire there was another blaze in the structure, in which five lives were lost.

Thomas Dixon to Produce Play Here

"The Invisible Poe," a play by Walter Hackett that recently had an engagement of eight months at the Savoy Theater, London, with H. B. Irving in the leading role, will shortly be produced in this city by Thomas Dixon.

Though not strictly a war play it deals with the influence which the war has upon certain characters.

More of "Arsene Lupin"

Leon Gordon has just received a cable from Paris from Maurice LeBlanc, author of "Arsene Lupin," asking him to dramatize "The Teeth of the Tiger," the further adventures of "Arsene Lupin." Oliver Morosco will produce the dramatization the latter part of this season.

under the Standard Contract. Instead of waiting for the seventh week to pay salaries he did it the first, and now that it has taken even longer than he anticipated he is cheerfully disbursing the further necessary compensation every Saturday.

The Castle Square Theater in Boston is now 100 per cent Equity. By Order of the Council.

"BE CALM, CAMILLA" "PETER'S MOTHER"

Charming Comedy with Lola Fisher a Wide-Eyed Heroine Cinderella In New Form

Comedy in Two Acts and Four Scenes, by Clare Kummer. Produced by Arthur Hopkins, at the Booth Theater, Oct. 3.

Junius Patterson.....	Walter Hampden
Baxter Pell.....	Rex McDougall
Gus Beals.....	Arthur Shaw
McNeil Brownlow, "Mac" Wm. Sampson	
J. Gibbons.....	Harold Salter
Bill Slattery.....	John J. Harris
Celia Brooke.....	Carlotta Monterey
Alma Robbins.....	Hedda Hopper
Camilla Hathaway.....	Lola Fisher

Nothing is quite so refreshing on the crowded Rialto trail as a Clare Kummer night at the theater. One finds in such an adventure wit and charm, an ingenious reversal of convention, a whimsical irresponsibility that helps in relieving the tedium of too much formula-made plays.

In "Be Calm, Camilla," Miss Kummer strikes a deeper note than in her previous work. She skillfully maneuvers the tremolo stop, she makes a situation absorbingly earnest when necessary, she mingles sense and nonsense adroitly. And when the final curtain falls there comes the unusual gratification of an evening well spent.

The play is fundamentally the Cinderella tale. But it is this tale refurbished to an extent that the banal, the mawkishly sentimental and the obvious traces have been entirely removed. The author has grafted upon this sturdy oak of fiction her own refining fancy.

Camilla Comes Out of West

Camilla of the title is a little blonde girl of seventeen who comes to New York from Wisconsin to make her living as a pianist. Hard luck camps upon her doorstep. She is shown in her ill-furnished room in a cheap hotel battling indifferently against the odds of poverty and distress.

Then comes her golden moment. When life seems dreariest she is run over by the automobile of a rich young man. There is a scene in a hospital in which Camilla, recovering from injuries, pictures her ideal—her god out of the machine. And eventually she meets him. He is as romantically wealthy as he is patronizing toward her childlike innocence. A trip is made to his camp in the woods, and there she pours out her youthful love, while he maintains a dignified distance.

It is only when he realizes that her affection may become really tragic that he surrenders. The character of Camilla is masterfully drawn. She is a mixture of naivety and impulse, saying quaintly amusing things and behaving in a way which seems preposterous but which is in fact quite natural.

Lola Fisher caught the spirit of Camilla in every attitude and gesture and inflection of voice. She was a wide-eyed heroine of extraordinary charm and freshness. Walter Hampden was appropriate as the rich man. William Sampson gave a humorous performance of a philosophical servant with an incurable taste for whiskey. Arthur Shaw was a startlingly real Broadway song-writer. Carlotta Monterey as a society idler acted with fine poise and reserve. Rex McDougal and Hedda Hopper were others of a good cast.

Characters Taken from Book Lack Verve on Stage

A Comedy in Three Acts by Mrs. Henry de la Pasture; Founded Upon Mrs. de la Pasture's Novel of the Same Name. Produced by Lumsden Hare and William A. Brady at the Playhouse, Oct. 29.

Sir Timothy Crewys.....	Charles A. Stevenson
Lady Mary Crewys.....	Selene Johnson
Peter.....	Philip Tonge
Lady Belstone.....	Katharine Stewart
Miss Georgiana Crewys.....	Lillian Prennard
John Crewys, K. C.....	Lumsden Hare
Canon Birch.....	Walter Howe
Doctor Blundell.....	Frederick Truesdell
Mrs. Hewell.....	Katherine Lorimer
Sarah.....	Gypsy O'Brien
Ash.....	Herbert Belmonte

Mrs. de la Pasture, in dramatizing her novel, "Peter's Mother," which had a wide vogue some time ago, wrote the play with the book before her. While her characters in the book had a distinct charm in print and their interminable talk about themselves had a quiet appeal, on the stage they seem stereotyped, and their conversation lacks verve. The author has injected no drama, which probably accounts for the purely technical classification of the play as a comedy.

Theme New to Our Stage

Whatever general interest accrues from "Peter's Mother," will result from the fact that it carries a theme new to our stage, although it labors under some disadvantage in that the problem it introduces is little understood in this country—that of the English dower house; it is, however, fresh and thoroughly human.

The heroine finds herself constantly under the thrall of duty, in the first act to her husband, an insufferable old tyrant many years her senior, and in the latter two to her selfish son. The clash between the sacrificing mother, one of the many women who in England are said to willingly lead dull over-sheltered lives in subservience to the heads of the families, and her egomaniac son, comes when he prescribes that she wear out her life in the same confined existence that she followed when the elder Sir Peter was living, being unable to see that she might like to do otherwise.

Enter the Bubbling Girl

But it is a bubbling girl neighbor who finds a way out. She sees that Peter must be curbed and get some understanding knocked into his egotistical head. So she agrees to marry him, but only on condition that his mother be permitted to live her own life.

Gypsy O'Brien seems to stand out from the other players. She emerges triumphant in her characterization of the intuitive young girl.

Selene Johnson played the youthful mother with charm and grace. Philip Tonge had an excellent general conception of his part, and other lifelike figures were done by Katherine Stewart, Frederick Truesdell, Lillian Prennard and Lumsden Hare.

"THREE WISE FOOLS" "LITTLE SIMPLICITY"

Sentiment and Melodrama Combined in Appealing Comedy

Comedy in Three Acts, by Austin Strong. Produced by Winchell Smith and John L. Golden at the Criterion Theater, Oct. 31.

Theodore Findley.....	Claude Gillingwater
R. Richard Gaunt.....	Harry Davenport
Hon. James Trumbull.....	William Ingersoll
Miss Fairchild.....	Helen Menken
Mrs. Saunders.....	Phyllis Rankin
Gordon Schuyler.....	Charles Laite
Benjamin Suratt.....	Stephen Colby
John Crawshaw.....	Charles B. Wells
Poole.....	Hayward Ginn
Gray.....	Harry H. Folsom
Clancy.....	Levitt James
Douglas.....	J. Moy Bennett
Policeman.....	George Spelvin

Wandering from the carefully shaded character drawing and gentle sentiment of the first act, to passages of quite unexpected melodrama in the second, then back to sentiment and a bit of pathos, along with the explanations needed to extricate the characters from their misunderstandings before the curtain falls, "Three Wise Fools" proves a most satisfying evening's entertainment.

Occasionally there are indications that Austin Strong started out to develop a theme, which, if carried to a conclusion, might have resulted in a character comedy of greater significance than "Three Wise Fools." His careful study of the three bachelor friends, all well along in years, all successful, all living together in methodical harmony, is distinctly interesting. But their existence is nothing more than a living death, according to Dr. Gaunt, one of the trio. They are in a rut and need to be blasted out of it.

The shock comes with the appearance of the daughter of the woman they all, years before, had wooed unsuccessfully. She has died and willed her child to the three most chivalrous men she ever knew. This happening jars them out of the rut effectively enough, but it is only the end of the first act and the playwright has two to go.

Melodramatic Intensity

Complications being required, they are supplied with melodramatic abruptness and intensity by the introduction of a burglar who appears to be desperately in earnest. For some mysterious reason he has the girl in his power. She maneuvers his escape, thereby getting herself into no end of trouble. Evidence is so convincingly against her that nobody save the nephew of the financier, who wants to marry her, believes in her.

And then the facts are revealed. The burglar has escaped from jail with the girl's father, who, it presently appears, is really innocent. Of course the girl did nothing more harmful than try to aid her parent.

The play was devised and written with considerable cleverness. It is tastefully staged and notably well acted by Claude Gillingwater as the financier, Helen Menken as the girl, Charles Laite as the young lover, Harry Davenport as the doctor.

"LITTLE SIMPLICITY"

New Musical Comedy Sounds Novel Patriotic Note

Musical Comedy in Three Acts. Book and Lyrics by Rida Johnson Young. Music by Augustus Barratt. Produced by the Shuberts, at the Astor Theater, Nov. 4.

Zejarah	Cameron Sisters
Zillah	Ben Hendricks
The Sheik of Kudah.....	Polly Poyer
Irene.....	Phil Ryley
Joseph.....	Eugene Redding
Clavelin.....	Marjorie Gateson
Lulu Clavelin.....	Charles Brown
Prof. Erasmus Duckworth.....	Paul Porcas
Pierre Lefebre.....	Stewart Baird
Jack Sylvester.....	Henry Vincent
Philip Dorrington.....	Carl Gantvoort
Alan Van Cleave.....	Carolyn Thomson
Veronique.....	Robert Lee Allen
Morgan Van Cleave.....	Allan McDonald
Messenger Boy.....	Samuel Critcherson
A Young Officer.....	Florence Beresford
Maude McCall.....	

The theatrical possibilities of the Y. M. C. A. as it is associated in the war have been appreciated by Rida Johnson Young, the author of "Little Simplicity." Thus a new note has been sounded in matters military.

Let it be understood, however, that this particular piece in no way differs from the conventional pattern in that it is founded on romance, and depends upon the accepted forms that emanate from this ancient and honorable ingredient. There is a measure of novelty in this musical play—a fact which calls for a fair amount of praise. Any piece which starts its line of action in Algeria in 1912, journeys on to the Latin Quartier of Paris and depends for its finale upon the war, should furnish quite a bit of surprise. And so "Little Simplicity" is meritorious from such a standpoint.

Love of a Man for Maid

The theme carefully lives up to its title, being simplicity itself, and concerns the familiar love of a man for a maid—a theme, incidentally, which takes three acts to tell because this particular man and this particular maid meet in number 1, separate in number 2 and are brought together again in number 3. The first two acts break no traditions, but the third—well, that's something else again.

The curtain arises on a harem scene in all its gayety and color. There are dancing girls, and sheiks, and barbaric minor tones which furnish the motif for the evolutions of the houris. The second act reveals the company in Paris and the usual masked ball furnishes the aroma.

And then a lapse of five years occurs before the concluding and, we must say, novel act. The cast, attired in khaki, is decidedly in the picture before the green hut of the Y. M. C. A. There it is that Little Simplicity, who was once an Algerian flower girl, effects a reconciliation with the American lover. It is she and many others like her, though they cannot all be prima donnas, who entertain the armies.

The book and lyrics are for the most part adroit and Augustus Barratt's score is melodious.

Carolyn Thompson was an ingratiating "Little Simplicity," singing charmingly and playing with a rare daintiness. Marjorie Gateson, as a cafe girl, brought a snap and zest to her part that won for her a special triumph. The Cameron Sisters, in the language of Broadway, stopped the show in dances as alluring as they were rhythmic. Charles Brown did a comedy part skilfully.

We Recommend
THE MARKET PLACE
On Page 745

"RICHELIEU"

Mantell Gives Timely Revival of Classic Drama

Drama in Five Acts and Seven Scenes by Sir Edward Bulwer Lytton. Produced by the Mantell-Hamper Co. at the Forty-fourth Street Theater, Nov. 4.

Cardinal Richelieu.....	Robert B. Mantell
Gaston.....	Henry Buckle
Baradas.....	Albert Barrett
De Beringhen.....	Guy Lindsley
Adrian de Mauprat.....	Fritz Leiber
Tuguet.....	John Burke
Joseph.....	Frank Peters
Francois.....	John Wray
Louis XIII.....	Edward Lewers
Termon.....	George Westlake
Secretary.....	Abraham Ivory
Another.....	Edmond Foos
Marion de Lorme.....	Marion Evanson
A Captain of Guards.....	Franklin Salisbury
Page to Richelieu.....	Lila-Dell Frost
Julie de Mortemar.....	Genevieve Hamper

Robert B. Mantell is continuing his annual and evidently expensive custom of presenting the classics for a term in New York. He inaugurated the present instance with a production of "Richelieu." Heretofore Mr. Mantell's habit has been to state the number of performances each play will be given, but not in the case of the Bulwer Lytton drama. We gather the inference that he has hopes for this play in his repertoire, which includes mostly Shakespeare.

He believes the interest now focussed on France will react in a widespread desire to see a celebrated drama set in a time famous in her past history. We hope he is not too optimistic.

"Richelieu," with all its theatricalism and artificiality, has an acknowledged place in what is called the literary theater. It has an interesting story, some romance and excellence of dialogue.

Utter modernists will probably scoff at its old-fashioned construction and interpretation, but most people will acknowledge its persisting power and at least show interest in it as a specimen of a group of plays that once had great vogue.

Mr. Mantell, playing the role for over the thousandth time, gives his customary highly effective performance of Richelieu. He impersonates the crafty Cardinal, "the poor old man" as he pleases to call himself, who is strong in mind but failing in body, with careful delineation and delightfully subtle touches. He evolves a whimsical, warm blooded and frequently poetic figure out of the revengeful and ambitious prelate.

Chief in Mr. Mantell's support are Fritz Leiber and Genevieve Hamper. Both of them played sincerely. But Mr. Leiber was considerably the better of the two.

"Richelieu" has received an entirely new production in the way of scenery and costumes.

"A PRINCE THERE WAS"

Robert Hilliard's New Comedy is Clever and Capably Presented

Philadelphia—Nov 4, at the Garrick Theater, Philadelphia, Robert Hilliard's new comedy, "A Prince There Was," proved a clever play, most capably presented. Mr. Hilliard, in collaboration with Frank H. Westerton, has evolved the four-act comedy from the novel "Enchanted Hearts," by Darragh Aldrich.

It deals with the eagerness of a

ON THE RIALTO

IT WAS as a song writer that Clare Kummer first wooed and won fame. Her "Dearie" of a dozen years ago was one of the most popular sentimental songs of its day. Introduced in New York it swept the country, becoming at the summer resorts a valuable aid to romance.

Now that Miss Kummer is established as a playwright of decided freshness and charm she has not forgotten her original artistic aims and achievements. She can still turn out a sweetly sentimental ballad. In her latest comedy, "Be Calm, Camilla," considerable of the action centers about a song called "Somebody's Eyes" which Miss Kummer wrote. While it does not contain the melodious quality of "Dearie" the number has an appeal which undoubtedly will assure it wide popularity.

NEVERTHELESS, we feel certain that critics who take their music seriously will wonder why Miss Kummer does not blaze new trails in song writing as in fashioning comedies. They will probably ask why her numbers cannot leave banality behind them and seek fields where freshness and novelty and spontaneity dwell.

JOSEPH CAWTHORN'S reappearance in New York brings to mind the fact that other musical comedy comedians who formerly shared stellar positions with him in the Broadway heavens have passed on to retirement or to success in other directions. Where are Frank Daniels and James T. Powers? Neither has been active in musical comedy in years. Eddie Foy now confines himself to vaudeville. His last musical comedy role was in "Over the River" at the Globe in 1912. Richard Carle, by grace of the first Cohan Revue, was seen on Broadway for the first time in some seasons. Lew Fields in late years has gone over to "straight" comedy. Joe Weber is now a manager exclusively. DeWolf Hopper, for the past two seasons, has been a Winter Garden and Hippodrome luminary. His last appearance here as a star was in 1915 in the Gilbert-Sullivan revivals at the Forty-eighth Street Theater.

SOLDIERS in their theatrical activities have laid special emphasis upon musical plays. Many productions prepared in camp and participated in by talented soldiers have been seen here, but in every case the entertainment has been of a musical stamp. Now come the Fort Ontario Players, made up of enlisted men from General Hospital No. 3 at Oswego, N. Y., with a program of one-act plays. The reason for this variance in custom is plain. The organization has Edward Goodman as its guiding spirit, and Goodman was director of the Washington Square Players who carried out the one-act play idea more vigorously than it had ever been done before.

IT IS an excellent enterprise on the part of the French company at the Theater du Vieux Columbier to announce as their offering next week a play by Georges Clemenceau, Premier of France. A play by such a vital figure of the day naturally will disarm criticism, though some daring soul may remark, if the drama warrants it, that as a playwright Clemenceau is a good Premier.

JAMES WHITCOMB RILEY has been a long time reaching the stage. With such material as his works offer for wholesomely American characters and speech it is strange that managers have not shown any eagerness in translating it to the stage.

It has remained for William A. Brady to arrange a production of Riley's poem "Home Folks," which Robert McLaughlin has adapted to the stage—the same McLaughlin who was engaged some time ago in uplifting the "eternal Magdalenes."

INCIDENTALLY, the social uplift drama which flourished here a few seasons ago has now invaded England. A play which met with indifferent success in the Middle West entitled "The Little Lost Sister," has just been produced in London by Jessie Millward. London, according to report, is unresponsive.

THE customary fears expressed at about the beginning of the third month of each season that Shakespeare is not to be represented have been allayed. Overworked critics may grow pessimistic, but there is a note of gladness sounding from schools and colleges. And we are not so sure that New York's love of Shakespeare is wholly confined to the educational centers. Even with Shakespeare there is managerial competition. Up to Monday it was believed Robert B. Mantell would have the field entirely to himself. Since then bulletins have been issued announcing the revival of the Shakespeare Playhouse. Special performances will be given on Friday afternoons and Saturday mornings, enabling Clayton Hamilton to defer his classes at Columbia in order to pay further homage to Walter Hampden in the role of Hamlet.

ENGLISH musical comedy has always been characterized by a great number of librettists and lyricists engaged upon each production. Here is "The Canary" from Maison Dillingham, however, with three composers responsible for its music—Ivan Caryll, Irving Berlin and Jerome Kern.

LATEST LIBERTY THEATER NEWS

Fred R. Megan has been appointed and attached to the Liberty Theater office in Washington as supervisor of maintenance and construction.

Manager Fuller at Camp Custer has inaugurated what is known as Liberty Theater officers' night when special entertainment is provided for all officers and their families.

Manager R. G. Craerin, of the Camp Lee Liberty Theater, is spending several days in New York in conference with J. Howard Reber relative to bookings.

R. R. Smith, Director of Liberty Theaters, Washington, D. C., and Major H. H. Stewart, Military Inspector, were present at the opening of the new Liberty Theater at Camp Fremont. Manager George Sargent secured Frank Keenan, the well known actor, to make the dedication address.

"Let's Go," the musical comedy that opened the Liberty Theater season at Camp Fremont, was obliged to "wilcat" for six days prior to the opening, as the theater was not completed. The tour was made in behalf of Smileage.

De Hull N. Travis of New York, director of publicity of the Liberty Theater Division, delivered several addresses last week in Chicago and Michigan in behalf of Smileage.

small boarding house drudge to apply her fairy story make-believe to the lives of her stepmother's slangs boarders as a relief from the monotony of continuous dish washing.

Mrs. Prouty's boarding house, which boasts of no hash, "except when we clean out the icebox," is peopled with just the usual sort of good-hearted, cheap, slangs New York department store "ladies" and floor walkers—and a struggling young authoress with a mystery. To the little drudge, however (or "fairy godmother," as she is called), they are the Giant, the Gnome, the Step-Sister, while the young authoress is the True Princess.

But every Princess must have a Prince; so when the child hears millionaire Martin spoken of as a "prince" she hurries right out to call on him, and to beg him to help her True Princess sell her stories. Martin becomes interested and goes to the boarding house to live—as Mr. Prince. After clearing up the mystery involving Martin's brother, who had married the Princess's sister, the Prince adopts the little fairy godmother, marries the True Princess, and they "live happily ever after."

Robert Hilliard plays the millionaire Prince with a quiet charm and naturalness. Little Marie Vernon is delightful as the drudge, who finds that "being a fairy godmother to that bunch ain't no slouch of a job." Jessie Ralph, as Mrs. Prouty, and Florence Johns, as her daughter Gladys, play with realistic vulgarity the boarding house scenes (which, it must be confessed, were far more entertaining than the sentimental ones). Stella Archer lends an air of refinement to the True Princess, while Ernest Stallard was good as the millionaire's valet. Ralph Sipperly, A. G. Andrews, Wanda Carlyle, Charles Hammond, and Frances Woodbury do well with small parts.

VAUDEVILLE VOLLEYS—From Walter Kingsley

WHEN A. PAUL KEITH died, at the age of forty-three, vaudeville—the creation of his father, Benjamin F. Keith—found itself for the first time without one of that name directing its destinies.

The Keith line is at an end and henceforth the name alone will stand to testify to the great role played by father and son in American amusements.

A. Paul Keith was unmarried and had no immediate kinsfolk. His enormous theatrical properties are distributed by his will among his business associates, chiefly E. F. Albee, who was his father's lieutenant from the first.

Mr. Albee will, as always, continue the Keith policies, whose congeniality to the theatrical tastes of the American public is proven by the uniform success they have enjoyed.

In the early eighties B. F. Keith found variety, as it was then called, a neglected and rather despised "little sister" of the legitimate and musical stage. He saw that there were true artists in the smoky music halls, frequented chiefly by men, and that the entertainment had all the elements—comedy, song and dance, aerobatics, farce, melody and high spirits generally—for general public popularity, provided it could be freed from the then current coarseness and vulgarity.

B. F. Keith's Innovations

Variety was very low and base in those days in its methods and its surroundings, and men and women of good reputation never dreamed of entering a variety theatre. B. F. Keith, starting with a lowly "store show," speedily changed all that. He worked upon certain big fundamental ideas; he first of all cleaned up variety and gave it a wholesome tone.

Smut and suggestiveness and vulgarity were eliminated. The artists were taken in hand and given heart-to-heart talks about the superiority of clean entertainment over "spicy shows." The name "variety" was discarded for vaudeville, which came into general use with delightful associations, for as he prospered B. F. Keith built beautiful theaters, starting with Keith's Theater, Boston.

That was another great conception—to house the new vaudeville in luxurious, supremely artistic and comfortable houses; to take it right away from its old evil surroundings. It proved a revelation to the public of the possibilities of pleasure and comfort in amusement.

Gradually, at first, and then unanimously the public approved of the Keith ideals, and Keith theaters became so popular that twice a day from the date of the opening of each one they have invariably been successful.

It was from these beginnings that the great Keith Vaudeville Circuit sprang into existence.

Helped Father as Lad

A. Paul Keith as a lad was interested in the theater. From the beginning he followed his father's work with the fascination that keeps the born showman always in a glow of enthusiasm. As he grew up he mastered the business in every detail and

Passing of A. Paul Keith Brings to End Line Which Regenerated Variety—Of Great Trio of Founders, E. F. Albee Remains to Carry Out Ideals Born of True Showmanship

was a finished theatrical man and a vaudeville expert before he went to Harvard.

E. F. Albee was the brilliant creative lieutenant of B. F. Keith from the earliest days of variety. He was in the fullest sympathy with the Keith policies and gave his life over to carrying them out. Though much older, he formed the warmest friendship with A. Paul Keith and loved him as a particularly dear younger brother.

Faith in Public's Ideals

The trio—B. F. Keith, A. Paul Keith and E. F. Albee—were in the closest possible sympathy and their mutual understanding and agreement were perfect. As the elder Keith retired more and more from the active direction of the new world of variety which he had brought into being and made the favorite amusement of the American people, A. Paul Keith and E. F. Albee came more and more into control. They unswervingly followed out B. F. Keith's basic ideas, founded upon unhesitating belief in the inherent decency and high-mindedness of the American public and its ever growing desire for amusement that synchronized with its likings.

When B. F. Keith died he left his vast theater properties to A. Paul Keith and E. F. Albee jointly, each being a half owner of the B. F. Keith Theaters Company, a holding corporation, under the laws of the State of Connecticut. Mr. Keith became president of the Keith Vaudeville Circuit and the United Booking Offices, the central organization of all that is known as "Big Time Vaudeville." Mr. Albee became general manager of these organizations.

Unselfishness a Characteristic

Thus together they worked for the expansion of vaudeville. They searched the world for novelties and new features and took the best from the drama, the operatic and concert stages and the theater at large. They organized vaudeville artists into the N. V. A., which protects the members' every interest, insures them, gives them the right of collective action and admits them on even terms into an arbitration board composed of managers and actors whose judgments are final and binding in the profession.

Mr. Keith and Mr. Albee were at one in all that tended to help vaudeville in a broad and unselfish spirit. In war work they were foremost, giving their theaters and their resources without stint. The story of Keith war work is one that the American theater is proud of.

An Immortal Jazz Drummer

Speaking of jazz drummers, I find that Laurence Sterne picked up a "tricky" trap drummer while on his immortal "Sentimental Journey" in

Europe in 1765-66 and took him with him as valet. This drummer, la Fleur by name, was a knock-em-dead kid with the ladies on the tour, his drumming making up for his ignorance of languages, all of which goes to prove that the late lamented Lieut. Vernon Castle knew what he was about when he carried his little drums with him.

Sterne was immensely entertained by his private drummer. It seems that there is nothing new in the world, for here we have a novelist and divine of the eighteenth century carrying a drummer with him and also using such ultra-modern slang as "I'll tell the world."

Dana a Variety Devotee

Frank O'Brien in his masterly volume telling the story of the Sun, does not mention that Charles A. Dana, the great editor of that newspaper, was a variety fan and visited Tony Pastor's regularly. He was a devotee of the two-a-day and never failed to linger in the lobby to discuss the bill with Pastor, who was very proud of this particular patron. All of which goes to prove the universality of Dana's interests.

Frank O'Brien's book, by the way, is tremendously interesting and the author, who numbers many vaudeville folk among his friends, is to be congratulated.

Gottlieb's Idea of "No. 5" Spot

When George Gottlieb, booking expert of the Palace, "pencils in" a "No. 5" act, he thinks along these lines:

"I must fill 'Number five' spot and I must have a big act, a big name, a sure-fire feature. I think a big novelty dancing act would fit in right well. At any rate, I must have a knockout. This act must be as big a hit as anything on the bill. It is next to intermission and it is necessary that the folks have something good to talk about. I've got to have a peach of an act to close the first half."

Satirical Vaudeville Definitions

A wit defines an "artiste" as a "vaudeville actress who carries her own plush curtain." He describes a "team" as a "term applied to two vaudeville actors who get twice as much money as they deserve." His best wheeze, however, is the definition of a "knockout" as "the designation of a performance which has completely captivated the advertising solicitor for a weekly theatrical paper." All of which is George Jean Nathanish.

N. V. A. Clubhouse Opens Jan. 1

The new N. V. A. clubhouse in West Forty-sixth street will open on New Year's Day. It will be the finest clubhouse in New York. Everything is new but the walls. No expense has been spared to make the

place luxurious, comfortable and efficient. It has every convenience that can reasonably be called for. The decorations, color scheme, the entire lay-out, in fact, is the work of E. F. Albee, who excels in this sort of thing. The N. V. A., which is working such tremendous good to the vaudeville actor, is his pet child and he wants the N. V. A. clubhouse to be a model of what such an institution should be.

Gertrude Hoffmann's Hit

Gertrude Hoffmann proved to be a host in herself as a single at the Palace on appearing. Her act was a great "flash," as they say in the varieties. Her imitations were as usual wonderfully well done, though I think she did less with Fanny Brice than with Ann Pennington, Eddie Foy and Bessie McCoy.

What a show sense she has! Gertrude simply can't be dull or uninteresting in anything she does. Performers have a habit of saying that when a personality is put across the footlights and made likable and popular that the artist knows how to "sell" his or herself. Well, when it comes to "selling" her stuff, Gertrude Hoffmann can be taught nothing. She has mastered every trick and then invented some.

A Vaudeville Emergency Fund

E. F. Albee's advice to vaudeville artists to get together in the future and provide an emergency fund for periods such as that of the present epidemic has met with general approval. As soon as the theaters start up again, the matter will be taken in hand. The shut-down caused a great deal of distress on the road. The Inter-State Circuit pays \$3 a day during layoffs and this sum came as a godsend to many artists in the Middle West.

Mr. Albee has a broad, comprehensive plan in mind that, like everything else he has worked out, will be for the positive good of vaudeville.

Commissions for Vaudeville Fans

E. Richard Schayer, formerly theatrical reporter on The World and well known and popular in vaudeville, has been commissioned a second lieutenant after a course in the Officers' Training School at Camp Pike, Arkansas. He will be stationed for the next few months at Camp Travis, Texas. "Dick" is not new to war for in 1914 and 1915 he served with the British Army as a volunteer.

Trixie Tells a Folk Story

Trixie Friganza, who has had weeks of brilliant success as a single in New York, insists that she overheard the following conversation between two colored women in the neighborhood of her Bensonhurst home:

"Is dese aigs fresh?"
"I ain't sayin' dey ain't."
"I ain't askin' you, is dey AIN'T; but, is dey IS. IS dey?"

Music Hall Artists Killed

It is reported from Europe that more than five hundred music hall artists of the allied countries have given their lives on the battlefield in the course of the war. In the Central Empires the profession was sent to the front almost to a man and the losses must have been terrific.

IN THE VAUDEVILLE FIELD

With WILL T. GENTZ

A. PAUL KEITH, CONTROLLING GENIUS OF VAUDEVILLE, DIES A VICTIM OF INFLUENZA

President of B. F. Keith Circuit and U. B. O. Stricken on Return from Trip—Left \$20,000,000

NOT since the sudden death of his father, Benjamin F. Keith, who dropped dead of heart disease in a hotel at Palm Beach, Fla., on March 26, 1914, has the vaudeville world sustained such a shock as that which came to it with the news of the demise of the son and successor of the founder of a great institution.

A. Paul Keith, only forty-three and ill less than a week, succumbed to the scourge that has cost so many thousands of lives on Wednesday night of last week, just after the forms of the current week's issue of *THE MIRROR* had closed. His mortal remains were laid to rest last Saturday in Boston, after impressive funeral services at Saint Cecilia's Catholic Church in that city, which were attended by a remarkable gathering of men noted in theatrical, business and Catholic circles.

Houses Valued at \$30,000,000

Mr. Keith was president of the famous B. F. Keith circuit of vaudeville theaters, which controls practically all of such theaters between the Atlantic seaboard and Chicago, and of the United Booking Offices, through which the greater majority of the two-a-day performers are placed.

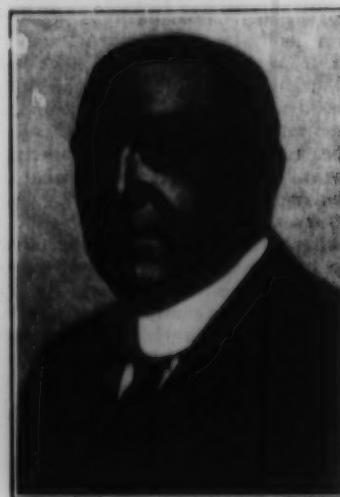
These houses, which are valued approximately at \$30,000,000, were left by the elder Keith to his only son and E. F. Albee, vice-president of the Keith circuit, between whom he divided control of the houses. In addition to this inheritance, A. Paul Keith received considerable of his father's personal property and was made sole executor of the will. His stepmother, Mrs. Ethel Chase Keith, to whom his father was married Oct. 28, 1913, received \$600,000, all but \$100,000 of this amount being willed to her before her marriage. The elder Mr. Keith, in his will, remembered many of his employees and also several institutions.

Stricken on Return from Trip

Mr. Keith had spent most of his time in recent years in Boston, his home there being at Hotel Puritan. His New York home was at the Biltmore Hotel.

He had just returned from a tour of the circuit, being stricken with influenza upon his arrival on Friday. His death occurred at 7 o'clock in the evening at the home of E. M. Robinson, a business associate, at 200 West Fifty-eighth street. The Rev. Father Chas. A. Finnegan, a lifelong friend of Mr. Keith, arrived from Boston in time to administer the last rites.

Mr. Keith was born in New York



A. PAUL KEITH
Head of great Keith vaudeville interests, whose death is widely mourned

City Jan. 3, 1875, and after his early education he engaged in the show business for a number of years, before entering Harvard College, from which he was graduated in 1896. He was never married and his nearest relative is Mrs. A. Stevens, an aunt, who lives in Boston. His estate is said to be worth at least \$20,000,000.

He was president of the Boston Athletic Association and a member of the Algonquin Club in that city, and of the Harvard Club in New York and Boston, and also of the Catholic Club. He was much interested in charities, especially orphan asylums, to which he contributed generously.

Will Disposes of Theaters

Theaters at Lewiston and Bangor, Me.; Manchester, N. H.; Montreal, Quebec, and St. John, N. B., controlled by A. Paul Keith were bequeathed to E. F. Albee, his partner, in Mr. Keith's will filed for probate here a day after his death.

Mr. Keith's holdings in the B. F. Keith Theaters Company, a Connecticut corporation, are to be distributed among Mr. Albee, Walter P. Cooke, Buffalo; Marie Goodman, New York; E. M. Robinson, New York; Robert G. Larsen, Boston, and John J. Murdock, New York, while his rights in the Bijou Theater, Philadelphia, are left to the same persons.

The will contains other bequests amounting to more than \$260,000, and a gift of \$25,000 to the fund of the Harvard class of 1901, to be paid on the twenty-fifth anniversary. The residue of the estate is left to Cardinal O'Connell of the Roman Catholic Church to be used for charitable purposes, and to Harvard College in equal shares.

All the Keith theaters were closed last Saturday, the day of the funeral.

MISSING: \$11,000,000

Police Took Big Wad From Theaters in Loan Drive

Chairman Albee's final figures for the Theatrical Allied Interests Committee show that the theaters disposed of \$41,154,650 in Liberty Bonds to their patrons. These are verified sales. The showing is magnificent when one considers that the epidemic well-nigh emptied the theaters and that the Police Department in its wonderful campaign raided the amusement world for \$11,000,000, which should properly have been credited to the Theatrical Allied Interests Committee. The amazing result was a triumph of organization, and Chairman Albee wishes to thank every artist, every showman and showwoman and every theater attache who aided in the three weeks' drive.

Moss Quells Cougers With Threat of Ejection

Straight talk in black-face type is quelling the cougers in the Moss houses.

A practice just introduced to help keep down epidemic inroads brings to the couger, via the alert and fleet-footed usher, a printed card on which Dr. Copeland's pungent and pat phrase anent coughing and sneezing is reproduced, with the business-like footnote that the offender will be ejected forthwith on repetition of the offense, and perhaps be arrested.

Moss patrons "got" Mr. Moss instantly, and no dictionary was required. Moss houses are voted a joy forever (for the time being) by vaudevillians, who can now spring their gags without having them inconsiderately sneezed at.

PERSONALS

"The Aftermath," the dramatic war playlet by Ethel Clifton, recently acted by that playwright-actress at the Palace Theater, is founded upon the experiences of Dr. Newell Dwight Hillis, of Plymouth Church, Brooklyn, on which that divine has lectured.

Langdon McCormick, manager, playwright and contriver of stage effects, has two new vaudeville playlets on tour. One newspaper unconsciously put a bit of humor in announcing this fact. Slighting punctuation or conjunction, it referred to them as "The Forest Fire" "On the High Seas."

No, the Max Wiley, "butcher boy" from up-state, who wrestled with Jean Bruce, the shipbuilder giant, at the Crescent Theater, Brooklyn, last Tuesday, is not the Max Weilly who wrestled, quite artistically, with Melissa Ten Eyck in vaudeville. The spelling of the name is different, and so are the individuals, somewhat—although (and here is a secret) time was when Max Weilly (yes, the latter) indulged in the manly art. He won several matches, not only in America, but over in mat-mad Paris.

BESSIE CLAYTON DAZZLES PALACE IN NEW REVIEW

Blossom Seeley and Frisco Furnish Jazz Aplenty—Chic Sale Wins New Laugh Honors

It is to laugh—is the new Palace bill. All are for that purpose, but this, more than some others have been, IS.

Slant your eyes to the bottom of this column, and then try to realize that we want to give adequate mention in that space to such a cluster of frown chasers as Bessie Clayton, Blossom Seeley, Frisco, Charles (Chic) Sale, Stan Stanley, Kate Elinore and Sam Williams and some others. Can it be done? Evidently it has. Read and see.

The Three Jahns opened up the bill without a wobble or a spill (Indeed, if such had been the case, their names the obit. page would grace).

Third Week for Frisco

Then Stanley and Birnes followed fast in dancing of eccentric cast that brought to mind the Chappie dance designed by Granville, now in France.

The third week's opened here for Frisco—Gosh! that boy's got the endurance of Zbyszko. Well, who can help but dance forever when Etta makes so easy the endeavor.

And that we never are too old to learn was taught us by Chic Sale in turn. Now, *taraxacum officinale* is the dandelion's real name, by Golly!

Came Blossom Seeley, dazzlingly gowned, who in syncopations much appreciation found. Her dances strangely fascinated—at once civilization we all hated and yearned for jungle wilderness, to frolic there in primal bliss.

Whereupon Sam Williams told Kate Elinore her strictures on his granddad didn't make him sore; "What care I if he was a monkey canny?" "Well, it must have worried some your granny."

Then Bessie Clayton

And while the gray-and-golden walls resounded to clam'rrous recalls, a vision of surpassing taste behind the drop was set in haste. Then Bessie Clayton burst in view, the audience into raptures threw; and, aided by the spangly-clad Cansinos, in undulations that alone the sea knows, and Tommy Dingle and some more, she danced and danced, and ever grew the roar—the audience in abandon shouting "Encore! Encore!"

Now just a few lines yet remain—Stan Stanley's got to stand the strain of condensation, but he shouldn't pout. The Palace gives him lots of space to run about.

Indeed, if anyone should kick, let Bostock's riding school do the trick—it closes the show with pounding hoofs and makes us Easterners feel like goofs.

NEW ACTS OF THE WEEK

Belle Baker

Singing "I'm a Baker," Belle Baker, one of the big favorites of vaudeville, aptly reintroduced herself to her audiences after an absence of some time from the two-a-day. But she didn't knead to do it, as the metaphor embodied in the song is a bit far-fetched. Except that as a baker, she surely is some singer.

Miss Baker puts across a couple of new songs in the fore part of her songologue, but it is when she repeats her past successes in the concluding moments that she quadruples the audience's delight. If she reckoned that in singing these old timers she was using a graceful and gracious method of edging toward the wings for a getaway, she misjudged her audience. One old song from Belle and the mischief was done. They wouldn't let her off at the Riverside at her opening performance until she had given them "Nathan," "Put It On, Take It Off, Wrap It Up, Take It Home," and others, after springing such especially successful new ones as "Antonio, You Better Come Home," "Waiting Since Sweet Sixteen" and the Belle Baker interpretation of "How I Wish I Could Sleep Till My Daddy Comes Home."

Really, the audience was so severe with Miss Baker that we won't attempt to crush her with a weighty criticism. Every flaw in her diction, every little catch in her voice, and every everything-else that character songs demand did not go unnoticed by her critical clientele. They used their hands to let her know that they knew.

Muriel Worth

Pictorially well conceived, Muriel Worth's new dance offering, in which she is the lone participant, except for two young woman violinists who accompany her and render duo selections, is a useful commodity for the program builders of variety. Miss Worth's especial claim to honors as a single lies in her toe dancing ability, and this dexterity is reinforced in its appeal by the dainty personality of the dancer, her chic appearance and winning smile.

A sunflower garden setting, with a sky-blue cyclorama and arboreal wings, set off Miss Worth's gyrations and genuflections to the best advantage. She has the good sense to diversify her program, a posturing number a la Isadora Duncan and a final quick-tempo jazz offering alternating with dances classique.

Fetching costumes enhance the pleasing effect of the whole.

Emma Haig-Lou Lockett

Emma Haig is Palace-bound, plus Lou Lockett, in a new act that gives her bountiful scope and pleasingly introduces her partner. Strictly, it is the partner who introduces Miss Haig, so far as the act proper is concerned, for it is he who lyricizes on the inimitableness of Emma as a sort of preamble, whereupon she flashes into the proscenium frame and makes good all the good that has been told of her.

Miss Haig goes through the gamut of dancing, not neglecting toe work, and does it all with such charming naivete and ethereal nimbleness that one becomes wholly enwrapped in her art.

She does three dances singly, each one widely at variance in style with the others, and makes each of them a gem of its kind. One dance she does with Mr. Lockett, and he does one singly also—an acrobatic conception.

A bit of jazz is mixed in by Miss Haig, attesting the wide range of her pedal prowess.

Vernon Stiles

An act of gusto and great musical charm is that of Vernon Stiles, the eminent tenor once so prominently identified with Henry W. Savage.

Mr. Stiles accomplishes that difficult feat of imbuing a "single" turn—and one in which one particular style of entertainment is to be relied upon to win—with a motif.

The motif is a military one. He appears as a cantonment song leader, and all his songs are inspired by the Martian muse. He sings the songs that the boys in the camps love to sing, songs that perhaps cross the lips for the last time in bivouacs back of the battlelines, songs to which the columns swing forward with the surer stride toward victory, songs of the loved ones at home. These he intersperses with stories, mostly of a humorous bent, of army incidents.

Of fine presence, a master of tone production and enunciation, and with his vocal powers generally seemingly unimpaired by the years during which he has put them to such prodigal and glorious use. Vernon Stiles emerges on the horizon of the two-a-day a prime entertainer in a class by himself.

Lillian Russell Heads Song Week at Orpheum

Lillian Russell and Nan Halperin made the week at the Orpheum one notable for its song offerings. Miss Russell, who appeared there for the first time in the uniform of a United States marine, looking just as pretty as she did in the old Weber and Fields days, besides relating amusing anecdotes, sang "All on a Summer's Day," "They'll Be Mighty Proud in Dixie of Old Black Joe," "Once in a While" and her famous "Come Down, Ma Evenin' Star." Six marines acted as guard of honor. Nan Halperin was a second-week headliner, repeating her song successes of the first.

Blondes and Blarney Blended on Big American Bill

Airy persiflage and pretty blondes were factors that made the new American bill especially interesting. Miss Russell, of Morton and Russell, who excelled in a classic piano selection and otherwise engaged in ditties, dialogue and doings generally with her partner, is one of these light-haired beauties, and statuesque. Miss Valeska, who enacts a stenographer in O'Brien Havel's office boy skit, is another. And so is Jessie Morris, who does a song single. These and more. But these particularly.

Cowboy Tenor at Hamilton

A cowboy tenor, blackface comedy, warbling women, an elephant act and a dramatic sketch gave Hamilton patrons no chance to become bored. Mr. Moss certainly made sure of pleasing all tastes. Bill Pruitt was the tenor from the plains, and his singing was a treat.

HAS 2-A-DAY CAST

Variety Performers Shine in "She Took a Chance"

The successful opening of "She Took a Chance," a musical comedy, at the Tremont Theater, Boston, brings to light the fact that most of its principal members were recruited from the ranks of the two-a-day houses.

Alfred Gerrard, the juvenile of the show, is well remembered as a song and dance juvenile and former member of the teams of Vanderbilt and Gerrard, and also the partner of Sylvia Clark.

Eddie Dowling, who scored in the new production in the role of "Mooney," a policeman, was featured on the big time for a number of years, while Wanda Lyon, who has the principal feminine role, headlined on the Orpheum Circuit for several seasons in her own act.

Ray Raymond was likewise a recruit from vaudeville's best ranks.

Bronx Vaudeville Houses Give \$385,250 to Loan

Theaters in the Bronx playing vaudeville contributed \$385,250 in subscriptions to the Fourth Liberty Loan, according to final totals just compiled. When it is considered that this sum was made up among the patrons of only six houses, the number so constituted in the Bronx, with two of these, the Elsmere and the Crescent, varying its policy occasionally to periods of picture programs exclusively, it is found that the average is highly creditable.

Keith's Royal leads the list, with the two Loew houses next, the totals being as follows: Keith's Royal, \$216,100; Loew's Boulevard, \$57,500; Loew's National, \$35,600; Prospect, \$33,950; Elsmere, \$25,600; Crescent, \$16,500.

The Bronx Opera House, the only legitimate theater in that borough, amassed \$195,900, and Fox's Crotona, a representative purely picture house, took in \$187,250.

BELLE BAKER IS HIT AT RIVERSIDE

Favorite Returns with New Songs—First-Time Offerings Add to Interest

Between opening acrobatics and closing Jap necromancy, the Riverside bill offered rich fare, with the return of Belle Baker to the stage an event of special significance. Miss Baker sang songs new and old, those that won particular plaudits being "Antonie, You Better Come Back," "Nathan," "How I Wish I Could Sleep Until My Daddy Comes Home," and her familiar "Put It On, Take It Off, Wrap It Up, Take It Home." She was generous with encores, which were vociferously demanded.

Charles Grapewin, ever to be depended on for genuine entertainment, offered his new one-act farce, "Jed's Vacation," with Anna Chance as a captivating foil, and Harry Hines and Artie Mehlinger were other favorites.

Frank Dobson proved a cyclonic comedy hit. His offering is a tabloid musical comedy, called "The Sirens," which has a plot that is quite discernible, and girls that are even more so. Stunning costumes distinguish the finale.

Then there was Muriel Worth, back behind the footlights in a sunflower garden setting, pivoting airily on pointed toes, with two muses of the violin, in beruffled gowns of sheerest white silk, playing eerie accompaniments to eerie movements.

Bill Replete with Dancing Is Offered at Colonial

Charles (Chic) Sale met with his usual success at the Colonial in "The Rural Sunday School Benefit." Josephine and Tyler Brooke, returning in a new offering to the two-a-day stage after a dip in musical comedy, presented a snappy combination of songs and dances. "You Can Tell That He's An American" and "What Do You Think of Me" were their best received song offerings.

"FLU" IS FLUEY—CHICAGO OPEN

Midweek Lifting of Ban Causes Hurried Compilation of Bills—General Reopening Near

GRADUALLY the grip of la grippe, or, in its more aggravated form, Spanish influenza, is loosening its hold, and as a sort of forerunner of a general re-establishment of normal conditions along the circuits, Chicago threw open its theaters to the public last week. With Boston and Philadelphia the first to revert to a status of certified health, both East and West are now heading toward a general reopening, with the South and Canada also giving signs of a breaking up of the embargo.

The opening in Chicago was accomplished gradually, with the cabarets resuming Tuesday, North Side theaters on Wednesday and the centrally located ones, including the "loop" houses, on Thursday, with the remainder freed from the ban on Friday.

The Majestic, Palace and other Western Vaudeville Association houses opened immediately, with half-week bills hurriedly assembled

for Thursday matinee openings. Lucille Cavanagh, the Arnaut Brothers and Lillian Shaw were among Majestic headliners on the reopening bill, with Marie Nordstrom and Leon Errol among those who inaugurated the present week's full bill.

At the Palace "Ruberville" was a prominent emergency attraction for the half week, with Jack Norworth and the Arnaut Brothers among those heading the first full week's bill.

Business began with a rush and is continuing in big volume.

Fox Gets Paterson House

The Empire Theater of Paterson, N. J., has passed into the control of William Fox and will become a link in his chain of vaudeville houses. The theater was acquired on a long-term lease through the Northern New Jersey Realty Company. Extensive improvements are to be made before its formal opening under the new ownership.

IN THE SONG SHOP

Music Publishers, Buffeted Between Increased Cost of Production and Ten-Cent Store Ukase that Original Prices Be Maintained, Are in a Sore Quandary

PUBLISHERS of newspapers, books and magazines have raised the subscription rates, and in some cases the advertising rates, in order to meet the increased cost of production. They had to do it to remain in business and make a profit.

But the popular music publisher, although confronted with his share of new expenses, has not been able to advance the price on his goods, and all because the five-and-ten-cent stores won't permit it. The publishers have been given to understand that if they ask more than ten cents for a sheet of music, the syndicate stores won't handle the stuff.

Suppose they did eliminate music from the counters; do you suppose the publishers would starve? It isn't likely. The trade would shift to the regular music stores and department stores. If a girl can go to a department store to buy an article that costs more than ten cents, she can do likewise for her music.

Fifteen-Cent Price Justified

Music publishers are just as much entitled to raise the prices as any other manufacturer, and the public will pay fifteen cents for a copy of music as quickly as it will pay ten. The doing away with the insert and cutting the size of the copy will help out for a time, but neither is the solution of the high cost of production.

Popular sheet music is a big item in ten cent stores, and in view of this publishers should be given every consideration. With the stores it is merely a handling of stock, for they stand to lose very little, as the publishers have to create a demand for the goods before the department managers will order music.

Born fools, and others who have to be fools because of the born fools above them, are found in all branches of the human family. And the various ramifications of the music industry carry their share. Store managers, for instance, have a fool habit of throwing sheet music under the counters during Christmas week to deflect interest to the toys. They have an idea that music doesn't sell during this period. And they think for a notice?

by keeping music on the counters as usual they may lose a few dollars' profit on toys. It may interest them to know that more music is played on New Year's Day than any other day in the year, and that young women like to have a new stack of music to entertain callers during the holiday season.

Foolish Managers Cut Profit

As a dollar profit is a dollar profit, whether taken in on toys or music, I can't see the logic of burying the music. Why can't the wise managers make ample room for toys and music both and make two dollars profit where they formerly made one. Maybe they don't need the money, or they don't care to admit they are the victims of a fool custom. Who knows? As Chas. K. Harris said years ago, "There'll Come a Time Some Day."

Chinatown Generous

The block party held in Chinatown for the benefit of the New York Sun smoke fund was a big success. During its progress Chinatown discarded its mysterious atmosphere and became patriotic, contributing more than \$500 to the fund, Emma Rolfe and her singing of "Over There" and "Give Me All of You" made a big hit with the crowd. "On the Sidewalks of Berlin" was another one of the popular numbers that pleased all.

Gilbert and Friedland to Travel

L. Wolfe Gilbert and Anatol Friedland will return to the West to resume their engagement of the Orpheum Theatre, which they had to discontinue owing to the epidemic. They will open at St. Paul, where they will introduce their latest song, "Singapore."

Here It Is, Harry Hines!

For the benefit of all who never eat in Wolpin's restaurant, Hines told the audience at the Alhambra Theater that he hoped the trade papers would give him a write-up. He went big, but Frankie Fay, the Avon Comedy Four, Hallen and Fuller and, in fact, everyone on the bill went big, so why single him out for a notice?

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

K-K-Katy	Blanche Ring
Keep Your Head Down, Fritzie Bay	
Would You Rather Be a Colonel with an Eagle on Your Shoulder or a Private With a Chicken on Your Knee	Al Jolson
I've Joined the Navy Today	
Everything Is Peaches Down in Georgia	Dolly Connally

NEW SONGS HEARD AT THE MT. MORRIS

Sammy Smith and Buddy Walker as Added Song Starters Make Hit

Any time you have a new song and wish to learn if it's suitable for the masses, just try it on the audience at the Mount Morris. There's a singing crowd up there, and if your song is a good one you don't have to ask the crowd to sing the chorus. At the last popular song jubilee Sammy Smith, dressed in a sailor's uniform, won the crowd with Stern's latest, "Oh, Helen!" and "I'm Glad I Can Make You Cry." Buddy Walker preceded Sammy and, after telling a few funny stories, put in some good work on Fischer and McCarthy's "I'm Going to Fight My Way Right Back to Caroline."

While R. Abrams, the McKinley song demonstrator, was singing "The Trench Trot," which went over big, all the pluggers back stage were trotting around. If the number caught the blase pluggers it must be a good one. When Abrams sang "On the Sidewalks of Berlin" the crowd joined in the second chorus.

Haviland Happy at Reception

F. B. Haviland was there to hear his latest numbers, "I'm in Heaven When I'm in Your Arms," "We're Fighting for Girls Like You" and "Help! Help! You'll Hear the Kaiser Cry." It was a Haviland night, and F. B. was glad he showed up.

Bob Miller showed up for Feist and after working into the good graces of the audience with "You'll Find Old Dixieland in France" and "The Rose of No Man's Land," he earned his weekly salary by the boost he gave a brand new one, "The Navy Will Bring Them Back."

The Joe Morris Music Company hits were "I Want to Be Loved by a Soldier" and "Just a Little Pansy."

PITTSBURG HAS 1 DAY OF VARIETY; BAN AGAIN ON Delightful Bill at Davis Whets Fans' Appetites for More, But City Authorities Change Mind

All Pittsburgh went to vaudeville Monday, for the ban was lifted. Those that couldn't get in were sorry next day. For then the lid was clamped on again. The Board of Health precipitately changed its mind, and now the quarantine is to be continued indefinitely. The board decided not to take any chances.

Joseph E. Howard and his "songbird revue," with Ethelyn Clark as prima donna, proved a delightful offering at the Davis. Mr. Howard sang for the first time a new song, "An Echo of Her Smile." Original Howard songs comprised the score and pleased uniformly.

J. Francis Feeley and Corinne Sales produced gales of laughter with their farcical playlet, "Will Yer, Jim?" They sang with big success "Take Me Back to Blighty." LATUS.

Nitta-Jo's Apache Art Captivates Buffalo

Singing "Smiles" and "I'm Sorry I Made You Cry," Mlle. Nitta-Jo, the pretty Parisian artiste, made her debut to Buffalo audiences at Shea's Monday. Her impersonation of a woman apache of Paris is graphic and wonderfully fascinating. Mlle. Nitta-Jo is an artiste to her finger tips.

Rita Mario and her orchestra, composed of ten charming girls, proved a real hit.

Johnny Burke, late of Johnny and Mae Burke, is seen for the first time in a new edition of "A Ragtime Soldier," during the action of which Mr. Burke sings "Your Lips Are No Man's Land But Mine," and brings down the house.—TAYLOR.

Philadelphia Sees an Ideally Balanced Bill

George White's dance revue and the Jack Norworth sketch, "Somewhere with Pershing," divided stellar honors. For real laughs the winner was Marie Hartman, with John Gardner, in "Vaudeville Vagaries."

The youthful Wilton Sisters sang "Marry the Fellow You Love" and "I Hear You Calling Me," and Eddie Borden pleased with "When I Get Out on No Man's Land."

The Biggest NATURAL HIT on the MARKET!!!

EDDIE GREEN'S

A GOOD MAN NOWADAYS IS HARD TO FIND

We have orchestrations in 3 keys; double versions, female versions, male versions, n'everything! We don't want everybody to sing this number, no we don't—but your copy and orchestration is all ready and waiting for you.

DOMER BROWNE AND W. C. HANDY'S

THE KAISER'S GOT THE BLUES

Oh, how Handy "blued" that pusillanimous hound. The funniest "sure-firest" "Kaiser-killer" that has been published. Good even if the war ends tomorrow. Orchestrations and professionals just off the press.

SEND STAMPS FOR MAILING

PAGE & HANDY MUSIC CO., INC., Suite No. 402, 1547 Broadway, Gaiety Theatre Bldg., New York, N. Y.
J. Russel Robinson, Professional Manager

"The Home of The Blues"

G. Collins, Manager Orchestration Department

He's got the weary blues

STOCK IN MANY CITIES

SCARCITY OF STOCK PLAYERS BECOMING MORE NOTICEABLE Shortage Keenly Felt Through Many Prominent Ones Engaged in Productions and Pictures —A Look Into Repertoire in General About the Country

STOCK players at liberty are few and scarce. The majority have either gone into productions or pictures, and few are willing to enter stock. Leah Winslow, a leading woman well known in Brooklyn, where at the Crescent Theater she headed the stock for five seasons, is one exception. Rowden Hall, leading man in the Bronx so long with Cecil Spooner, and William P. Carleton, a favorite of the Castle Square Theater in Boston, are available for stock leads. Irene Oshier, a leading woman of fine reputation, also is available.

Among the ingenues probably the most highly recognized one at liberty now is Eileen Wilson, who was with Jessie Bonstelle for several seasons. Miss Wilson has also a big Broadway reputation, having appeared with Lou Tellegen in "The King of Nowhere" and other plays and with Fred Niblo and Violet Heming in "In For the Night," and Marie Cahill in "Just Around the Corner."

Mabel Carruthers, who has recently closed as second woman in Hamilton, is now available for stock.

Florence Earle is available for seconds in stock. Miss Earle has been leading woman for Tom Wise in "A Gentleman From Mississippi" and his other successes, as well as with Douglas Fairbanks in several of his productions. Miss Earle has appeared in "Very Good Eddie" in New York, Chicago, Philadelphia, Boston and San Francisco.

Alice Fleming has resumed activities in Portland, Ore., with "Pals First." Associated with her are Edward Everett Horton, Marie Curtis,

Ann Winston, Jessie Brink and James A. Bliss.

Constance Molineaux is ready to accept offers. Miss Molineaux has been leading woman for Poli for several seasons. Her Broadway appearances have been with Belasco in Willard Mack's "Alias," George Broadhurst's "She Walked in Her Sleep," and as Chauncey Olcott's leading woman.

Florence Malone has made good as leading woman with Oliver Morosco's stock company in Los Angeles, where she has been seen in "Mary's Ankle," "The Pipes of Pan," "Daybreak," and "Pals First."

Helen Bolton, another find from Mr. Morosco's coast company, is now appearing in Boston with "Oh, Lady! Lady!" in the part previously played by Margot Kelley. Another member is Beth Franklyn, who was leading woman at the St. James, Boston.

Nancy Winston, who was the ingenue with F. Ray Comstock's company in Cleveland, is now at liberty, having closed her season with Katherine Kaelred in "The Man Who Stayed at Home."

Roy Gordon and Robert Williams, now in "The Eyes of Youth" company with Margaret Illington, who are leading man and juvenile, are to be available for stock when their tour ends. Mr. Williams has been with Helen Lowell, Crane Wilbur and Percy Haswell.

Mary Moore is a big favorite with Warren O'Hara's company in Brockton, Mass. Warda Howard and Robert Craig are other popular members of the company.

Hopkins Opens the Plymouth to Shakespeare Playhouse

When the Shakespeare Playhouse, under the direction of Frank McEntee, resumes its presentation of the works of the immortal bard on Nov. 15 it will be at the Plymouth Theater, which has been offered by Arthur Hopkins for Friday afternoon and Saturday morning performances.

During last year's successful season there appeared many players prominent in Shakespearian work, among them Edith Wynne Matthiessen, Tyrone Power, Walter Hampden, Cyril Keightley, Pedro de Cordoba, Howard Kyle, Albert Bruning, George Gaul, Helen Ware, Alma Kruger and Beatrice Terry.

Shifting of Stock Players

A number of Seattle stock players are in the company Maud Fulton has assembled to play in Oakland, Cal. They are Jane Urban, Paul Harvey, J. Anthony Smythe, Marta Golden and Merle Stanton.

St. Paul Stock Prospering

St. Paul—The Shubert Stock company here is playing to excellent business without a break. It has in Frances McGrath perhaps the best leading woman it has ever had. Guy Durrell, Forrest Orr, Earl Lee and Maurice Franklyn continue to do excellent work. Recent bills were "The Fox," Oct. 13-19; "The Conspiracy," Oct. 20-26; "Third Party," Oct. 27-Nov. 2; "Road to Happiness," Nov. 3-9; "Easiest Way," Nov. 10-16. JOSEPH J. PFISTER.

New War Drama at Chicago's Hippodrome

Chicago—Beginning Nov. 4 the Great Northern Players at the Hippodrome will produce a war drama entitled "Loyalty Binds." Marie Richardson, of Minneapolis, is the author. Miss Richardson is dramatic critic of the National Magazine and author of many short stories and several one-act plays. ATKINS.

LYNN SEASON OPENS

"Daddy Long-Legs" Initial Bill to Capacity Business

Lynn, Mass.—The Auditorium Players opened the season week of Oct. 21, in "Daddy Long-Legs," with Leona Powers and David Herblin in the leads. Jack Comerford is house manager. The company played to capacity business all week, and "Johnny Get Your Gun" duplicated for the following week.

"The Lie" Presented by New Haven Company

New Haven—"The Lie" received one of those interpretations at the hands of the Hyperion Players that one seldom sees in stock. Jane Morgan as Marion lived the role. Her costumes were exquisite and her acting throughout the whole play was excellent. Arthur Howard played his one big scene with understanding. Emmy Martin had a great opportunity as Lucy. She did very well. Frank Thomas made an excellent Grandy. The rest of the players, Adelaide Hubbard, Arthur Griffin, Mary Ann Dentler, Adrian Morgan and Althea Dreyer handled smaller roles very capably. Robert Donaldson, who joined the players as Gerald Forster, gives promise of giving a great deal of pleasure during the winter. The attendance continues to be excellent. Nov. 11, "Potash and Perlmutter." Henry Carleton closed with the Hyperion Players after the Saturday evening performance of "Lavender and Old Lace." His plans were not made known.

HELEN MARY.

"Good Luck, Sam" at Lexington Nov. 25

Another soldier show, "Good Luck, Sam," a musical revue, is in preparation, this time by the soldiers of Camp Merritt, several hundred of whom will be seen in it when it is presented at the Lexington Theater on Nov. 25, where it is slated for a run of two weeks.

The profits will be devoted to the construction at Camp Merritt of a building where the friends and relatives of the men in training can be taken care of.

George M. Cohan is the director in charge. Assistant directors are Frank Leo Short, Michael Ring and Private William H. Smith, who produced "Yip, Yip, Yaphank."

"Stop Thief" in Buffalo

Buffalo—"Stop Thief" was the reopening attraction offered by the Knickerbocker Players at the Star Theater. The production served to introduce Mabel Acker as the new leading woman. Samuel F. Head, city editor of the Buffalo Enquirer, is handling the publicity for the players during their Buffalo engagement.

Sam Goldman and Edna Reming have been added to the personnel of the Academy Players at the Academy Theater. The production was directed by Sam Mylie. ATKINS.

SEATTLE TO HAVE MUSICAL STOCK CO.

Orpheum to Change from Pictures to Successful Company of New York Singers

Seattle—Levy's Orpheum is to drop motion pictures and will become the home of musical stock presentations. Manager Eugene Levy has announced that he will install a New York company that has been tried out and found successful.

"The company," Levy said, "will include Marjorie Lake, prima donna contralto; Max Asher, motion picture comedian; George Summers, burlesque comedian; six of the original Keystone bathing girls and a chorus of thirty."

This will give Seattle its seventh big non-motion picture house.

GROSS.

Mae Desmond Stock a Hit in Quaker City

Philadelphia—Mae Desmond opened with her own stock company at the Orpheum Theater Saturday evening, appearing in Maud Fulton's original role in "The Brat." The critics are unanimous in the opinion that Miss Desmond's was the most creditable stock performance seen in this city in years. The excellent work of Miss Desmond and the splendid support received from her company firmly establish the star and her organization in this city for the season.

Business Crowds Out Bronx Orchestra

The orchestra has not been in evidence at the Bronx Opera House for the past few weeks owing to tremendous business. Extra chairs have been placed in the space formerly occupied by the musicians, but even so money is being turned away at every performance.

There will be a slight advance in prices for the David Warfield engagement in "The Auctioneer." "Parlor, Bedroom and Bath" and "Tiger Rose" turned hundreds away at each performance.

Otis Oliver Players Resume

Lincoln—The state health board of Nebraska lifted the ban on the quarantine at midnight Friday, Nov. 1. The Otis Oliver Players, playing permanent stock at the Lyric, offered a midnight show on Friday. Several other Omaha theaters also played this unique "nightinee."

The Oliver Players (Eastern) open Nov. 7 at the Orpheum Theater, Quincy, Ill., with "The Unkissed Bride," the comedy just released by Harry Blaney.

All members of both Oliver companies have escaped the "flu." R. N. Hutchinson is a new member of the Lincoln stock and will open with the company in "Freckles."



Mme. Olga Petrova as Patience in "The Panther Woman" (Petrova) is saved from the electric chair just in the nick of time



Wilhelm der Zweite pins the Order of the Pretzel upon his Chancellor in "Goodbye, Bill" (Paramount)

SCREEN REFLECTIONS



Leach Cross and "Smiling Bill" Parsons have a little set-to in "The Jelly Fish" (Goldwyn)



The inscrutable eyes of a woman will baffle any masculine opposition, Belle Bennett in "Reckoning Day" (Triangle)



Houdini awaits a big dramatic moment in the new serial "The Master Mystery" (Rolle)



And here is Dorothy Dalton, in frills and feathers, ready to drive on to new triumphs in "Quicksand" (Paramount)



May Allison and Nigel de Bruijne, appearing under the Metro banner, pose as a bridal couple of the late nineties



Billie Burke and David Powell exchange fireplace confidences in "The Make-Believe Wife" (Paramount)



Doris Kenyon in "Wild Honey" (Sherry) is just a little bit resentful over the manner of the male

A sorrowful moment for Ethel Barrymore in "Lady Frederick" (Metro)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

"TAY PAY" O'CONNOR, the chief British film censor, has started something. Not in the censorship line, either—he lets well enough alone there, which is an odd thing for a censor to do, and permits his censoring work to be distinguished by its even tone. "Tay Pay" has undertaken to diagnose the success of American film stars. That's a job for any mere man, but it seems that an American producer's query left Mr. O'Connor no alternative but tackle it.

"Why," asked the Yankee of O'Connor, "why is it that you of Britain have never been able to produce a Mary Pickford or Alice Brady?"

Then the American followed up with this: "Do you suppose that, in spite of their brilliant gifts, their reputation and position are due to their own merits alone?"

"Tay Pay" says he knew the next probable cause the American was going to mention—the publicity man.

"Of the many discoveries that America in its ardent and eager youth has made," exclaims the Chief Censor, "that of the publicity agent must rank very high. Every American is a born psychologist, and it was the American psychologist who first discovered how the great law of suggestion can influence the human mind."

Hence, declares "Tay Pay," the American was the first big advertiser; *he was the man who invented the publicity man*. "He is, even today, when other nations are following his footsteps, the man who makes the greatest use of suggestion and of the publicity man as the agency for suggestion."

Mr. O'Connor found his Yankee questioner intimating that there could be created in England the same "almost fanatical" devotion to particular English stars that America already knew.

"You have," said the American, "in England quite as good actors and actresses as we have in America, but you have not created their reputations as we have done."

This made "Tay Pay" get down to brass tacks, as follows:

"I believe it would be impossible to achieve that result here. The difference I see, or think I see, in the American and English points of view with regard to the stage is that the American is so much more personal than ours. An American doesn't say 'I'm going to see such or such a play,' but 'I'm going to see Maxine Elliott, or Nat Goodwin, or Blanche Bates.' In England our actors and actresses have their personal following, it is true, but I think what even the most personal of us says is, 'I'm going to see Forbes-Robertson in 'Hamlet' or Ellen Terry in 'The Merchant of Venice.'"

How Does "Tay Pay" Explain This?

"Tay Pay's" reasoning is as ever sincere, but flaws aplenty can be picked in it. A delicate matter, this of diagnosing the reason for the picture star! More than one man of brains has essayed it, to meet certain defeat! If America alone prefers player to play, how does "Tay Pay" explain "Hearts of the

"Tay Pay" Tackles Too Much—Why Is a Star?—"Saving" Star Salaries—Ad Psychology

World" and no end of other big play successes? Does America say in reference to such as these that it goes to see the chief actors in them? For example, does the intending patron of the Griffith picture above cited say: "I'm going to see Bobby Harron tonight?" Or even: "I'm going to see Bobby Harron in 'Hearts of the World'?" Mr. O'Connor's formula is surely open to debate here.

Nor is "Tay Pay" sure of his ground when he states "it would be impossible to achieve that result [devotion to star] here." Perhaps England hasn't accomplished it with one of her own stars, but how about Pickford and Brady *there*? Do the English exhibitors show their films as plays with Pickford or Brady, OR AS PICKFORD AND BRADY PLAYS? The London trade journal announcements of such features are quite similar to those in the American trade press, as far as attention to star goes. I know that the British showman is not "forcing" the American star on his patrons. The condition that we know exists is due to the fact that *the British public favors the star!* "Tay Pay" has his British public wrong! The advertising pages of the very "Bioscope" of London, from which we extract Mr. O'Connor's thoughts, are their own proof.

I will go further and remind Mr. O'Connor (who is not to be blamed for failing to solve such an unsolvable problem) that British "fanatical devotion" to American film stars helped pattern the destiny of these stars. Almost as soon as the number of prints of American releases sold in England became large enough to cause the manufacturers thought, it was found that the demand "went by stars." More prints were sold of releases showing certain stars than of others. Large numbers of Pickford prints were *always* sold, or Bunny prints, or Chaplins. Indeed, when the salaries of various stars went soaring, they were met because the manufacturer figured his English profits on the luminary and decided they entitled him to pay the new figure. Or if the English business didn't show the desired profit, it was plain to him that the star wasn't indispensable. If "Tay Pay" only knew it, one of the great evils of the American motion picture industry—salaries paid to stars—has its foundation in *British star worship!*

Oldsport Talks With Such Sincerity!

The star salary, nevertheless, is a much abused thing. Director Oldsport, who really belonged to my paper of some weeks ago on "Wasters," uses it for interesting purposes. You see, occasionally he presents the studio with "a find." The experienced players about the place say: "What a waste of time and the firm's money! Why doesn't Oldsport separate his love affairs from the studio?" But Mr. Cinch, ma-

jority stockholder and supervisor of the premises, believes Oldsport when the latter says with such sincerity: "ANYBODY can hire Mary Pickjack and pay her umpteen thousand a week. I believe in CREATING 'EM. I've got this girl for fifty per; she'll be worth umpteen thousand all right, but let them geezers, the other fellows, pay it!"

All bull and a yard wide, but the studio "head" swallows it. Doesn't Oldsport belong to his lodge? And didn't Mrs. Cinch remark once, following a visit to the studio: "Mr. Oldsport is the most gentlemanly director you've got, Popper?"

At any rate, Cinch has fallen and the high salaries of experienced actors goes on (ditto that studio overhead!), while Oldsport teaches the newest affinity how to act.

And, very true, when the first-print is flashed upon the screen it is discovered that the little darling gives no bad account of herself at all; but poor Cinch doesn't realize that with a competent "female lead" Oldsport could have made the feature in half the time and SAVED umpteen thousand dollars!

A Single Instance When "No Advertising" Worked!

While I am unlike the "no-advertising" pledge signers of the industry, in that I believe there is *never* a time when it doesn't pay to advertise, I can actually cite a case when no advertising was better than much advertising. Pledge signing manufacturers or exchanges will get cold comfort from what follows; it concerns an exhibitor solely!

This one is located on the main street of New York, just a block or so above the building where the President of the United States recently delivered a widely quoted Liberty Loan address. Maybe you can guess whom I mean.

His "street sign" was visible to the thousands awaiting admission to the building honored by the Executive's visit. Also to the thousands—the greater thousands—who would never get in, the "turn away." The exhibitor might have flashed the name of his attraction to this multitude. He might have added a word of welcome to the President. He did neither. He was probably what T. P. O'Connor thinks many Americans are: a good psychologist. What this exhibitor did was to take the announcement of the evening's bill out of the "electrics" altogether, and let it consist entirely of the phrase: "We welcome the President." The inference to the man in the street was that he was welcome, too! Talk about the psychology of advertising: this showman could go out and teach on it! His name is Kashin.

Watched Brenon All the Way

He came from Johnstown, Pennsylvania, and he gave the most interesting story of Herbert Brenon's leap to fame that I have yet heard. This

for the reason that Johnstown was the bottom rung of the Brenon success ladder. He entered the movies via it.

And as an exhibitor, if that pleases you!

I showed the Johnstowner a clipping from overseas describing Brenon's direction of a big Government film. It spoke of how he handled thousands of supernumeraries in one scene—the spectacular kind that Brenon does so well.

The Johnstowner said:

"He handled an operator, usher and cashier then. I think Herb was his own doorman. Very often, I recall, he acted as cashier. He had the Auditorium. He had to do all the little tasks that a small city exhibitor must do. He was assuredly *not* the megaphone man bossing thousands.

Wanted to Write 'Em

"I used to go to the Auditorium pretty regularly when Brenon had it, and I knew one of the employees. This man told me that Brenon, while strongly interested in the success of his show, was always fretting because he was exhibiting pictures instead of writing them. It seems that his ambition then was rather to become a writer for the films than a producer.

"I do not know if he found time from his Auditorium duties to write scenarios—it's a hobby of several Johnstowners—but I know when he connected with one of the New York film companies finally it was as scenario reader, and then as editor. (Note: It is the Old Exhibitor's belief that Mr. Brenon became editor of Imp when Henry Pathé Lehrman, now co-owner of the Fox Sunshine Comedies, left that post.) The Auditorium employee I knew kept track of Herbert after he left Johnstown. It was his impression that this first job of Brenon's on the producing side paid about \$40 a week. Brenon, he said, used to look hopefully forward to the day when he could earn as large a salary as his brother, now deceased, and then a well-known New York newspaperman whose weekly salary Brenon has since earned in a single day with the megaphone.

Took the Other, a la Circus Days

"One of Herbert's Auditorium associates was a former actor named Smith. We shortly found him at the Imp, too. Whether he arrived first and brought Brenon, or whether Brenon got in first and brought Smith, is something I am not clear about. I do not know where this man Smith is to-day. I believe Herbert and he had a quarrel. But they were together at Imp for some years. I must admit that I haven't seen many of the big Brenon pictures. Pictures are better to-day, of course, but I went more in the old days. I had a son who was wild about the movies; can't go with him now because he's in the army; don't care to go alone. This son, as I say, was one of the things that made me a fan—the other was the interesting show and the fine sanitary arrangements Herbert Brenon always had at his Auditorium."

IMPOSITION OF TAX WILL PUT GREATER BURDEN ON FILMS

Ten Per Cent. on Rental Will Be Hard Blow to Industry—Means Increase of Admission Prices with Falling Off in Attendance—Brady Predicts Ruin

THAT the increased burden consequent upon the imposition of a 10 per cent tax on the rental value of films will work havoc in the industry has had no effect on the proceedings of the Senate Finance Committee, for it has incorporated the clause in the schedule without in any way reducing any of the existing burdens of the film manufacturer and the exhibitor, the corporation and excess profits or any other taxes.

Senator Simmons explained that all the Senate Committee has done is to simplify the provision of the House bill respecting the tax on motion picture films. There were a good many protests from producers and distributors of films and from managers of motion picture theaters respecting this new tax, but the Senate Committee has disregarded these and has decided that the motion picture industry must bear this added burden of the nation's war taxes.

The plan now incorporated in the bill is to have this tax collected from the distributors, and it applies not to each release, but to each film distributed. In other words, the tax will represent a deduction of 10 per cent from the gross revenues of all distributors of motion pictures, al-

though in practice it is expected to revert back to the patrons of the motion picture houses, who will probably be called upon to pay an increased admission.

Fault has been found with this plan on the ground that it will not be fair to the millions of patrons of motion picture houses. The distributors will have to make some arrangement for collecting the tax which they must pay the Government from the theaters, which in turn will have to estimate how much of an increase in admission price they will have to charge in order to meet this additional burden. The result, it is asserted, will be that the patrons will probably pay a really higher entrance fee than will cover the actual amount of the tax which the Government will receive, as the managers will have to figure in all possible contingencies.

"We have decided that this is the simplest form of motion picture tax we can arrange, and we have adopted the fundamental principle laid down in the House bill," said Senator Simmons.

William A. Brady, speaking at a dinner of the Pleiades Club at the Hotel Brevoort, gave it as his opinion that 90 per cent of theatrical and motion picture men will face ruin if

the proposed war tax of 20 per cent is not reduced by the Senate. Mr. Brady reviewed the record of the theater in the war as a reason why it should now be entitled to consideration.

The Senate Committee, Mr. Brady said, has reduced the tax on whisky, automobiles, and other items, but has refused to alter the theater tax.

In addition to the theaters, he predicted ruin for the film industry if the tax of 10 per cent on every film is made into law.

Pickford and Bushman Salaries Are Disclosed

Mary Pickford testified before Supreme Court Justice Delehanty in a suit of Cora C. Wilkening to recover 10 per cent of the proceeds of Miss Pickford's present two-year contract for services as agent in negotiating the contract. She stated she receives \$1,040,000 under a guaranty of \$10,000 a week, and in addition receives \$150,000 as a bonus and got \$40,000 more for her services in examining scenarios for four weeks to pick out plays suitable to her. She denied that she had any agreement with the plaintiff as to a share of her present income.

The plaintiff alleges that Miss Pickford was receiving only \$4,000 a week when she heard of Charlie Chaplin's new contract and decided that she ought to have more herself. The case was not finished.

A suit of N. William Aronson against Francis X. Bushman for services as agent also went to trial and brought out testimony that the sum Bushman is alleged to have received under a contract with the Quality Pictures Corporation was \$160,000 a year.

Loew's Palace Theater in Washington Opened

Loew's Palace Theater, the newest addition to Washington's amusement enterprises, at Thirteenth and F streets, Northwest, is completed and commenced its season Monday night, and is declared to be the latest word in theatrical construction, consisting of an auditorium and balcony, in Italian marble and travertine; mezzanine promenade, with smoking rooms and ladies' rest rooms.

The new structure is not only finer than any other controlled by the Marcus Loew circuit, but is accredited with being one of the most representative houses of its kind in the country. It will seat 3,000.

Present plans provide for the showing of extraordinary first-run motion pictures. The stage and house are so equipped that the most elaborate dramatic production can be presented.

Walter Brownley is managing director. Lawrence Beatus, for the past three years manager of Loew's Columbia, will be resident manager.

Jackie Saunders to Produce?

Jackie Saunders, former Mutual star, is now on her way to Los Angeles from New York. There is a report current that she is to be backed by Eastern capital in the production of pictures in the West.

WILLIAM FOX HEADS WAR WORK DRIVE OF THEATER INTERESTS

Good Results in Red Cross Campaign Last Spring Make Him First Choice for New Effort in Amusement Field

Within a few days the United War Work campaign for funds for the fighters will be in full swing.

In recognition of his great leadership and efficient management of the theatrical end of the Red Cross drive last spring William Fox has been appointed to head the army of allied theatrical and motion picture workers.

He has placed the chairmanship of the industrial division in charge of Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, and Mr. Elliott has appointed the following divisional directors to act on the committee with him: Adolph Zukor, representing the motion picture producers; Walter W. Irwin, the motion picture distributors; Jules Brulatour, the supply and equipment dealers; Paul Cromelin, the motion picture exporters; J. A. Golden, the motion picture laboratories; Emanuel Bernstein, the motion picture exchanges; George H. Atkinson, the Klaw & Erlanger interests; J. W. Jacobs, the Shubert interests; Charles Bird, the Elliott, Comstock & Gest interests; Nicholas Schenck, the Marcus Loew interests; Charles S. Levin, the William Fox Circuit of Theaters; Ben Moss, the Moss interests; E. F. Albee, the B. F. Keith Circuit; John J. Maloney, the United Booking Offices interests; Henry Chesterfield, the National Vaudeville Artists; Jules Witmark, the music publishers; E. Zeigler, the Metropolitan Opera House; J. Herbert Mack, the burlesque interests, and A. C. Plucker, the wig and costume makers.

A new plan of organization has been worked out. Divisional directors will be appointed for every concern directly or indirectly connected with the motion picture or theatrical industries. These divisional directors will appoint a captain for each department in their company. These captains will appoint assistants from their departments. The captains will distribute the subscription blanks and obtain subscriptions from every employee in their department.

Fred Sliter Now Foreign Film Commissioner

The Committee on Public Information has appointed Fred G. Sliter, long a member of the Mutual Film Corporation's forces, to be Foreign Film Commissioner and he probably will go this week to fill his new post abroad. Mr. Sliter had been manager of the branch exchange at Albany two years when he came here. He resigned from the Mutual forces on Nov. 1. He had been with Mutual since 1914, when he became a salesman in the Albany territory.

Work Begun on New Metro Studios

Work has begun in Hollywood, Cal., on the new Metro studios. The buildings will comprise a space 280 by 605 feet. The estimated total cost will be \$180,000, of which \$150,000 will be devoted to buildings.

PICTURES MAY AID AVIATION WORK

Aerial Acrobatics Depicted to Instruct Novices

To facilitate teaching of the science of aviation to cadets at our flying fields, the United States Air Service has just completed a series of motion picture films.

These films, photographed from airplanes and also from the ground, depict all sorts of aerial acrobatics and convey an idea of what the novice may expect when he first tries air maneuvers.

The cadets learn theoretically all about the tail spins from the time they enter the ground school, but the imagination is heightened with speculating upon what the sensation is like and how they will recognize the tail spin once they are in it.

By photographing the whirl of the horizon and sky from an airplane during a tail spin it is possible to give the student a very fair idea of what he may expect. The sensation produced is that the plane is standing still and that the earth and sky are going around in a mad whirl.

Players Ill with "Flu"

Several motion picture players on the West Coast are ill with influenza. In the list are Lillian Gish, who is reported very sick; Dorothy Gish, Marjorie Daw and Elmer Clifton.

Ruth Roland Sues for Divorce

Ruth Roland Kent, who is known on the screen as Ruth Roland, has begun suit for divorce against Lionel Kent, alleging cruelty.

Liberty Loan Pictures in One Grand Ensemble

All the films that were made by the leading picture stars and producers to aid the Fourth Liberty Loan have been merged into one great, grand aggregation by E. L. Hyman, director of the picture division of the Commission on Training Camp Activities, and will be shown in all the Liberty Theaters in the country.

In it will appear Douglas Fairbanks, Geraldine Farrar, Mary Pickford, Wallace Reid, Fatty Arbuckle, William S. Hart, Elsie Ferguson, George M. Cohan, Lillian Gish, Dorothy Dalton, William Faversham, Mabel Normand, Harold Lockwood, Edith Storey, Emily Stevens, Alice Brady, Norma Talmadge, William Farnum, Mae Murray, Pauline Frederick, Mae Marsh, Madge Kennedy, Tom Moore and Sessue Hayakawa.

Harold Edel, Strand Director, Dies of Pneumonia

Harold Edel, for the last two years managing director of the Strand Theater, died at 7 o'clock Sunday night at his home, 252 West Eighty-fifth Street, of pneumonia, following Spanish influenza.

Mr. Edel began his career in New York City twelve years ago as manager of the Penny Arcade, in East Fourteenth Street.

He went to Cleveland, Ohio, where he was manager of the Hippodrome for a while, and then became manager of the Strand Theater in Buffalo, owned by the same interests that own the New York playhouse of that name.

PRODUCTION INACTIVITY TO LAST STILL ANOTHER WEEK

National Association Decides Conditions Are Not Right for Resumption and Extends Time to Nov. 17—22 Companies Accept New Date

AT a meeting of the National Association of the Motion Picture Industry last Friday it was unanimously voted by the twenty-two representatives of the producing companies present to extend the time for resumption of production and distribution to Nov. 17.

The date was originally set at Nov. 9, but several members of the association found conditions were not favorable to a resumption on that date and some asked that the time be extended two or three weeks or even a month.

After a prolonged discussion in which all claims were carefully considered it was agreed that a week would allow time for the exhibitors and exchanges to resume the routine destroyed by the influenza epidemic.

Resolutions presented and signed by all the twenty-two representatives were as follows:

"The undersigned producers and distributors have carefully canvassed the situation in every territory. Full consideration has been given to exhibitors' needs everywhere.

"With the reopening of the majority of the motion picture theatres of the United States and Canada, expected by Nov. 16, regular releasing

will be resumed on Sunday, Nov. 17.

"We feel that the suspension of releasing during a period of emergency has had a healthful effect upon all branches of the industry.

"The exhibitors of the country have worked with us in splendid unity during this period and have solidified an industry that will attain its greatest expansion and benefits through still closer cooperation of the elements that are necessary to each other.

"Affiliated Distributors, Inc.; Edgar Lewis Productions, Essanay Company, Famous Players-Lasky Corporation, First National Exhibitors' Circuit, Fox Film Corporation, General Film Company, Goldwyn Distributing Corporation, International Film Service, Inc., Ivan Film Productions, Inc., Kalem Company, Metro Pictures Corporation, Mutual Film Corporation, Pathé Exchange, Inc., Select Pictures Corporation, Triangle Corporation, Universal Film Manufacturing Company, William A. Brady Picture Plays Company, Inc., William L. Sherry Service, World Film Corporation, W. W. Hodkinson Corporation, and Vitagraph Company of America."

ASK FOR REMOVAL OF COMMISSIONER

Western Pennsylvania Exhibitors' League Demands Removal of Royer for 30-Day Closing of Amusement Houses

The Western Pennsylvania Motion Picture Exhibitors' League has made a demand on Governor Brumbaugh of Pennsylvania to remove acting State Health Commissioner B. Franklin Royer from office for his action in closing down the motion picture houses and theaters in the state for 30 days. The telegram to the Governor reads:

"We, the motion picture interests of the great liberty-loving State of Pennsylvania, on behalf of 10,000 employees, 100 per cent patriotic, deprived of their means of sustenance and having suffered physically, financially and patiently in connection with 90 per cent of the entire population in general, demand the immediate removal of the present acting State Health Commissioner on the ground of gross incompetency as evidenced by the appalling number of loved ones gone whose precious lives are the price of this man's incompetence and political treatment of an epidemic condition.

"We believe Dr. B. Franklin Royer responsible for the appalling mortality rate of the past 30 days. With this epidemic throughout New England 60 days prior to its visitation on our State, it would seem to all thinking men preventive measures intelligently applied would have created a much improved mental condition and a corresponding reduction of the terrible mortality rate."

M. Fietler, president of the Western Pennsylvania Motion Picture Exhibitors' League, stated that the association would appeal to President Wilson to interfere with the action of the state authorities if Governor Brumbaugh refuses to remove Dr. Royer.

Rules for Film Shipping Cases May Not Be in Effect for Six Months

Negotiations have been begun between the National Association of the Motion Picture Industry and the Bureau of Explosives relative to having the period when the film companies must comply with new regulations in regard to film shipping cases extended six months.

When the new regulations affecting the shipment of motion picture film were put into effect there was a provision that companies which had purchased the old style shipping cases prior to May 15, 1918, could continue to use them until Dec. 1.

Owing to war conditions and the difficulty in obtaining sheet iron, of which material the new cases must be made, it has been practically impossible for the exchanges throughout the country to obtain the new cases. An extension has been asked for by the association until July 1, 1919.

"Under Four Flags" to Have Double Showing Here

"Under Four Flags," the third U. S. official feature war picture issued by the Division of Films, Committee on Public Information, will have its first official showings in New York at the Rialto and Rivoli theaters, where it will be offered simultaneously during the week of Nov. 17.

SMILEAGE BOOMED BY PICTURE HOUSES

Theaters All Over Country to Make Monthly Contributions to Help Amuse the Soldiers

Under a plan announced in Washington, motion picture houses all over the country are pledging themselves to turn over 10 per cent. of their gross receipts for one day each month to the Smileage Division of the War Department Commission on Training Camp Activities to supply smileage books to men in training, the arrangement to continue during the duration of the war.

The idea originated with Leonard Meyberg, of the Clifford Film Corporation of Los Angeles.

So far as possible, the smileage will be supplied to soldiers of those states and cities from which money is sent in. Smileage books are books of coupons which serve as admission to the Liberty Theaters.

Requests by soldiers for smileage coming into the Washington office have heretofore been forwarded to the smileage chairmen in their respective states. Mr. Meyberg's plan will not only provide a great many men in service with an opportunity to attend the theatrical performances in camp, but will greatly simplify the handling of requests, which, with the new fund created, will be filled immediately direct from Washington.

New York City already is contributing its share.

BIG PUNCH IN U. S. A. SERIES

"When Your Soldier's Hit" Released Dec. 9 by Division of Films Through World

"When Your Soldier's Hit," the first of the twelve two-reel war activity pictures announced by Director Charles S. Hart, of the Division of Films, Committee on Public Information, will be released Dec. 9. The second picture, "The Bath of Bullets," will be released Dec. 23. This new and interesting contribution in films to the history of the war will carry the general title, "The U. S. A. Series." They will be distributed by the World Film Corporation, which is now marketing "America's Answer" and is arranging to distribute "Under Four Flags," the third U. S. official war feature picture. The other pictures in the U. S. A. Series will be released at semi-monthly periods.

Unusual preliminary interest is announced in the new series, and many inquiries are received for details of its release. The twelve pictures are based on subjects in which there is considerable public interest.

"Little Women" at the Strand

William A. Brady has completed arrangements with the management whereby the screen production of Louisa M. Alcott's famous novel, "Little Women," will be shown at the Strand throughout the week of Nov. 10.

MOTION PICTURES TO AID UNITED WAR WORK CAMPAIGN

Industry Again Responds for Patriotic Purposes—150,000 Exhibitions Planned—100,000 Slides Distributed and Trailers Used Freely—Committee to Help Raise \$170,500,000

A NEW record in film distribution, it is believed, in spite of influenza complications, has been set by the motion picture committee of the United War Work Campaign. Once again every branch of the industry has responded to the "win the war" appeal, plans have been made for 150,000 exhibitions of pictures showing the activities of the Y. M. C. A., Y. W. C. A., Knights of Columbus, Jewish Welfare Board, American Library Association, War Camp Community Service and Salvation Army.

To carry on the programme of war service which has been intrusted to these organizations the American people are asked to contribute \$170,500,000. Efforts will be made, however, to raise at least a quarter of a billion dollars.

"We decided to concentrate upon news reels and at once obtained the hearty co-operation of the Universal, Pathé, Mutual and Gaumont companies," says Mr. McManus. "The

Bray Pictograph has incorporated several subjects along lines suggested by us for distribution by Paramount. This corporation is also releasing much United War Work material which was brought from Europe by Burton Holmes and incorporated in his Travelogues. Special material taken abroad by Newman is being distributed by the Educational Film Corporation. At the same time H. E. Hancock has been making his 'Around the Clock' series in American camps.

"In addition the Y. M. C. A., Knights of Columbus and Salvation Army obtained much material in Europe through their own representatives. Rex Beach and Kenneth C. Beaton aided greatly with ideas and titles. Mr. Beach also collaborated with Mr. Rothapfel on a special five-reel feature covering the work of the campaign, for release through Goldwyn.

"The committee arranged all this material with a view to providing seven hundred prints a week. In spite of unusual and unexpected obstacles we have been able to reach this goal over a space of nine weeks. More than 6,000 prints, therefore, are available for distribution in most of the 14,000 motion picture theatres."

The United War Work Campaign will be actively carried on during the week beginning Nov. 11.

**Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 745 Will Do It For You**



"The Man from Funeral Range"
(Paramount—Wallace Reid)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "Western drama with a regular Reid thrill."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comment: "Reid in a good picture."

NAT'L BOARD OF REVIEW REPORT	
Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

SYNOPSIS OF STORY

The drama tells of a young fellow, a prospector in the Funeral Range of mountains, where few things live or long survive. He comes to the city, falls in love with a pretty cabaret singer, and in attempting to shield her from an accusation of murder, is convicted of the crime. But he escapes to his mountains and returns to the city, later, altered in appearance, to renew life under a new name. The old crime looms against him. But in the end he is proved not guilty, as is his sweetheart, and all ends happily.

"Petticoats and Politics"
(Plaza Productions—Anita King)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comment: "Picturesque star. Trite story."

NAT'L BOARD OF REVIEW REPORT	
Entertainment	Fair
Story	Trifling
Acting	Fair
Photography	Good
Technical Handling	Fair
Settings	Adequate
Moral Effect	Good

SYNOPSIS OF STORY

This drama of the woman politician revolves about Ann, who is elected sheriff out in Nevada against the wishes of the political ring which starts working against her and law and order in general. A tenderfoot who comes to the rescue of the better element is accused of robbery by the political "boss" and is arrested. Later Ann frees him and brings to a happy conclusion her own romance with him and the well being of the townsfolk.

"Marriage"
(Wm. L. Sherry—Catherine Calvert)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Thoroughly pleasing."

NAT'L BOARD OF REVIEW REPORT	
Entertainment	Good
Story	Good
Acting	Good

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

Photography	Good
Technical Handling	Adequate
Settings	Good
Moral Effect	Wholesome

SYNOPSIS OF STORY

Eileen is about to elope with Ballantyne when she learns that her husband is bankrupt and needs money for an operation to save his eyes. So she and a girl friend open an apartment where they cheat at cards. Ballantyne threatens to expose her unless she accept him as her lover, but she, at a dinner, accuses herself as a cheat. Her husband, cured, overhears, and a reconciliation follows and all ends happily in the drama.

"Carmen"

(Paramount—Geraldine Farrar)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "A winner."

NAT'L BOARD OF REVIEW REPORT	
Entertainment	Excellent
Story	Strong
Acting	Fair
Photography	Good
Technical Handling	Fair
Settings	Fair
Moral Effect	Wholesome

SYNOPSIS OF STORY

Emmy marries Ben, a city man, against the wishes of her mountainer father, who detests city folk. So when her husband's people treat her

SYNOPSIS OF STORY

Carmen, a beautiful cigarette girl, is persuaded by a band of smugglers to work her wiles upon Don Jose, a young officer whose honor they cannot purchase with bribes. She wins the love of the officer, but later turns her fickle fancy to Escamillo, a bull fighter. But Don Jose is not so easily to be denied and she pays for her amours with her life.

"A Nymph of the Foothills"
(Vitagraph—Gladys Leslie)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "A story that fascinates."

NAT'L BOARD OF REVIEW REPORT	
Entertainment	Fair
Story	Fair
Acting	Fair
Photography	Good
Technical Handling	Fair
Settings	Fair
Moral Effect	Wholesome

SYNOPSIS OF STORY

Emmy marries Ben, a city man, against the wishes of her mountainer father, who detests city folk. So when her husband's people treat her

unkindly during her husband's absence she returns to her father. But he has been killed. When Ben returns for her he is accused of the murder, and it is only by the barest luck that his life is saved. Then Emmy and Ben start a second honeymoon and the drama of the mountains is ended.

"The Girl of the Golden West"
(Paramount—Mabel Van Buren)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "A fine picture made from a great play." "Of course, drew large houses."

SYNOPSIS OF STORY

The Girl is the keeper of a saloon in a California town during the mining craze of '49. The Sheriff is looking for Ramerez, a stage robber, for whose capture \$5,000 have been offered. The Girl chances upon him after one of his robberies, during which he has been wounded, and aids him to bandage the hurt wrist, taking him to her home. Not knowing her to be "the girl," he plans to rob her saloon, knowing it to contain much gold. The jealous Sheriff badly wounds the robber, and the girl plays a game of cards with the Sheriff for the man's life. She wins; but a second time his life is saved by her, and together they seek the hills to begin anew.

"Lafayette, We Come!"

(Perret Productions—E. K. Lincoln, Dolores Cassinelli)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "Went over very big." "Propaganda well done."

SYNOPSIS OF STORY

A drama concerned with present-day events is this patriotic film production. It has a story woven through it, but it also contains messages of patriotism through other means than its romance of an American man and a girl he believes to be a spy. This American soldier falls in love with a girl whom circumstances force him to believe is working in behalf of the Prussian government. But after many thrilling episodes have passed, we learn that after all she is not an enemy Princess spy, and so is free to marry the American and all ends happily.

"Safe for Democracy"
(Vitagraph—J. Stuart Blackton)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "Fine propaganda." "Full of comedy." "Failed to draw good houses."

SYNOPSIS OF STORY

The regeneration of mankind brought about by the world war is the theme of this film drama. Almost all the characters in the story are idlers before the outbreak. They



Goulash Cannon en route in "Under Four Flags" (American Official from Com. Pub. Information)



Eddie Polo in "The Lure of the Circus," Universal Serial

Doris Kenyon tantalizing one of the local talent in "Wild Honey" (Sherry)



Lieut. Lawrence Grossmith and his trusty pipe appearing in "The Common Cause" (Vitagraph)



This chaste salute is an instance in "The Prodigal Wife" (ScreenCraft)



Ben Turpin finds a really effective use for a ukulele in "Hide and Seek," a Sennett-Paramount Comedy

live in entirely different walks of life—some are tramps, while some are idle rich. The "work or fight" law is put into effect and then we see them all in a shipyard, working for Uncle Sam. Of course they all feel the importance of their "jobs" and soon they become real men—helping at home to keep our army victorious abroad.

"The Rainbow Trail" (Fox—William Farnum)

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comment: "Couldn't be beaten."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good

Story Good

Acting Excellent
Photography Excellent
Technical Handling Good
Settings Good
Moral Effect Wholesome

SYNOPSIS OF STORY

In this sequel to "Riders of the Purple Sage," Lassiter, Jane and Fay are still entombed in the Secret Valley and Fay has grown to be a beautiful girl. John Shefford, a kinsman of Lassiter, seeks to unearth the legends of the lost valley. Meanwhile a landslide has made the valley accessible from without and Waggoner enters and abducts Fay with the idea of making her one of his plural wives. There is a raid and Shefford and Fay meet and go in search of Lassiter and Jane. A

rescue is effected and with the help of a party Lassiter, Shefford, Jane and Fay manage to defeat Waggoner and at last the refugees are freed.

"Everybody's Girl" (Vitagraph—Alice Joyce)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comment: "Star good. Story poor."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good

Story Good

Acting Good

Photography Good

Technical Handling Good

Settings Good
Moral Effect Wholesome

SYNOPSIS OF STORY

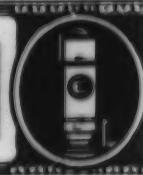
Florence was obliged to entertain her men friends in the park because the millionaire landlord had sublet the parlors of the apartment where she lived. But one day she met a "nice" man on a boat ride and became greatly interested in him—and he in her. Upon learning that she met her friends in the park he was scandalized and soon stopped seeing her. However, Bill, a man the girl had befriended, told him why Florence did not entertain at home, and the man—being the millionaire landlord himself—realized he was to blame, and soon sought out Florence again and finally married her.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

(East)	Good —A story with a new twist. Well done.
(East)	Good —Stars drew. Fine picture. (<i>Cent</i>) Good —Unusual picture with excellent star.
(East)	Good —Story of business and love reasonably presented.
(East)	Good —Thoroughly interesting. (<i>South</i>) Great —French population exceptionally enthusiastic.
(East)	Good —A good type of photoplay. Adaptable to any house. (<i>Cent</i>) Fair —Action plentiful if not always rational.
(East)	Good —Talmadge enormously popular. Satisfying picture. (<i>Cent</i>) Good —Finest work star has done.
(East)	Good —Stars do excellent work, as usual.
(East)	Good —Pleasing picture. (<i>Cent</i>) Good —Nothing unusual.
(East)	Fair —Story lacks novelty. Star not up to part. (<i>Cent</i>) Good —More satisfactory than recent offering of star.
(East)	Good —Marsh always draws. (<i>Cent</i>) Good —Mae Marsh exceedingly clever in dual role.
(East)	Good —A pleasing picture. Decorated lobby to advantage. (<i>Cent</i>) Good —Kept audience in an uproar.
(East)	Good —Kenyon delightful in difficult role.
(East)	Good —Morey always draws. Story has vitality.
(East)	Fair —Usual stuff.
(East)	Good —Hyland attractive. Story not unusual.
(East)	Fair —Weak story. Anderson liked.
(East)	Good —Simple, but a pleasing picture. (<i>Cent</i>) Good —Picture very pleasing.
(East)	Good —Good Western stuff.
(East)	Good —Splendid war picture. Men in uniform attended in large numbers. (<i>Cent</i>) Fair —Not as comprehensive as book. War scenes artificial.
(East)	Great —Kellerman of course drew big houses. Wonderful scenery.
(East)	Good —Another spy story.
(East)	Fair —Regeneration stuff. Also spies.
(East)	Good —Popularity of predecessor box-office pull. (<i>Cent</i>) Good —More thrilling than first.
(East)	Fair —Weak story. Star good. (<i>Cent</i>) Good —Poor story well acted by excellent cast.
(East)	Good —Star fine. Excellent vehicle for talented star.
(East)	Great —Among best star has done. Continuous laughter.
(East)	Great —Everybody went away pleased. Moore a big hit.
(East)	Good —Excellent picture. Had good audiences considering epidemic.
(East)	Good —Drew average houses. Decorated lobby.
(East)	Good —Average story. Well acted. (<i>Cent</i>) Fair —Did not hold audience.
(East)	Great —Small audiences on account of the epidemic go away delighted.
(East)	Great —A remarkably fine production. From every standpoint this picture is one of the best I have played.
(East)	Good —Well acted by noted star. (<i>Cent</i>) Good —Cavalier's beauty greater attraction than picture.
(East)	Great —Remarkably fine picture. Wonderful cast. Real propaganda. In every way it is well staged.
(East)	Great —Great propaganda picture. Decorated lobby drew large attention. (<i>Cent</i>) Good —Sent out invitations and circulars.



FROM PRODUCER AND DISTRIBUTOR



INTERNATIONAL FILM SERVICE BUYS THREE PICTURE WEEKLIES

Mutual's Screen Telegram, Universal Magazine and Current Events to Be Merged with International News—Universal to Distribute Output

CONTRACTS have been closed this week whereby the International Film Service purchases the Mutual Film Company's Screen Telegram, the Universal Animated Magazine and Universal Current Events from the Universal Film Manufacturing Company, the whole to be merged with the Hearst International News. Universal exchanges will be the distributing medium.

The new arrangement is slated to go into effect on Dec. 24, when the contract with Pathé expires and the name Hearst-Pathé News is discontinued. The first issue of the new weekly will appear the day following.

E. B. Hattrick, who built up and has managed the camera forces for the Hearst-Selig and the Hearst-Pathé issues, will be in sole charge of the new International News and is now planning an intensive campaign to make the product known in the

farthermost places where the moving picture goes.

"This news reel," said Mr. Zittel, vice-president and general manager of International, "will be treated from a newspaper rather than a showman's standpoint, and it will be our endeavor to give the people the world's engrossing, up-to-the-minute news in an appealing, 'newsy' way. It will also contain, in animated form, the cartoons of the Hearst newspaper artists, such as Hal Coffman, Tom Powers, Winsor McKay and Harry Murphy. While in the beginning it will only be issued semi-weekly, owing to present market conditions, later on it will develop into a daily, thereby affording us an opportunity to compete with the daily newspapers."

The Universal Screen Magazine, the third one of Universal's big trio, will still be compiled and issued by them.

NELL SHIPMAN IN WOLFVILLE TALES

Star in Western Features Takes Special Roles in Alfred Henry Lewis Stories

A forthcoming group of Wolfville Tales by Alfred Henry Lewis will have, besides the strong casts regularly playing these two-reel serio-comic adventures of the West, a specially attractive leading woman in Nell Shipman.

Miss Shipman, who has been featured in Vitagraph five-reel stories of outdoor life by James Oliver Curwood and other authors, has been introduced in Wolfville Tales very effectively in several releases which are to be announced after the distribution schedule of Broadway Star Features is resumed.

Otto Lederer, Patricia Palmer and other players continue in the casts.

Zion Films in New Offices

Preparatory to the release of the first Sholem Aleichem picture a suite of offices has been taken by Zion Films in the Knickerbocker Theater Building, 1400 Broadway.

"The Bells" Pathé's First Feature Release After Shut-Down Period

"The Bells," starring Frank Keenan, which was pre-released at the Rialto, New York, and held from regular issue by the month's ban on production, will be the first Pathé feature released after the period of discontinuance is ended. "The Bells" was made famous by Henry Irving.

NEW PRODUCING CO. American Feature Film Corp. Making "Hearts of Love"

The American Feature Film Corporation of Greenville, S. C., has taken offices on the sixth floor of the Candler Building, 220 West Forty-second Street, with Thomas Bedding in charge of sales and publicity. H. A. Tansil, of Greenville, S. C., is president.

The corporation's first release is "Hearts of Love," a six-reel production starring Edna Mayo. Frederick Truesdell and F. Hearn also are in the cast.

The story has a historical background beginning in 1787 and running through the civil war, with the love story predominant.

J. Charles Hayden is the director of the picture.

American Film Co. Reports Business Good During Shut-Down

Although little or no business was expected during the influenza shutdown, the American Film Company reports a good deal of activity in the thirty-five territories covered by the corporation's salesmen, operating through the Pathé Exchanges. In the communities where the theatres still kept open they continued to book "The Eyes of Julia Deep," "Money Isn't Everything," "Hobbs in a Hurry" and the latest Mary Miles Minter subject, "Rosemary Climbs the Heights." In addition to this, many contracts for the entire three series of eight pictures each, featuring the three stars, have been signed.



MONTE M. KATTERJOHN
Now producing his own pictures

GABY DESLYS IN "INFATUATION" DEC. 1

Pathé Exchange to Present Picture Starring World Famous Dancer as a Special Feature

Paul Brunet of Pathé Exchange, Inc., has secured "Infatuation," a six-reel super-feature production, starring the famous Gaby Deslys. It will be released as a special feature on Dec. 1.

Mlle. Deslys needs no introduction to the theatergoers of this country. With her dancing partner, the American Harry Pilcer, she played from coast to coast several seasons ago. She was the star of "Stop, Look and Listen" at the Globe Theater in New York for an entire season.

"Infatuation" was directed by Louis Mercanton, who was the director of "Mothers of France," with Sarah Bernhardt. It was written by Marcel L'Herbier and produced by the Eclipse Film Company.

Supporting Mlle. Deslys are M. Signoret, one of the celebrated actors of France; Harry Pilcer, and others whose fame is more than local. The settings are sumptuous and the colored scenes are magnificent.

Clara Kimball Young Starts "Cheating Cheaters"

Clara Kimball Young's next Select picture, "The Road Through the Dark," has been completed at Miss Young's Hollywood studio and the print is on its way to New York, where it will be cut and titled and made ready for distribution.

"The Road Through the Dark" is Maud Radford Warren's thrilling story of the early period of the war. Miss Young has the role of a young French girl, who is held captive by German officers and later becomes an important aid to the Allies.

NEW ARRANGEMENT OF DISTRIBUTION

Product of National Film Corporation to Be Handled by the Robertson-Cole Company

The Robertson-Cole Company and the National Film Corporation have made an arrangement whereby the former will handle the latter's product for the entire world, including the United States. National's Billie Rhodes pictures and the series starring Henry B. Walthall are included, besides supervision of all National Film Corporation interests. "Smiling Bill" Parsons has placed Mr. Walthall under a contract and has closed his New York offices. He will confine himself entirely to producing.

The Robertson-Cole Company will supervise the accounts of the Goldwyn Pictures Corporation in relation to the Parsons Capitol Comedies and it will have authority to approve all contracts made through the First National Exhibitors' Circuit for the release of the National's feature, "The Romance of Tarzan," the concluding chapters of "Tarzan of the Apes."

O. HENRY TREATS

Several of Author's Best Stories Awaiting Release

When Broadway Star Features offer their new releases of O. Henry stories it will be found that the subjects ready for the exhibitor are well ahead of schedule, as the directors had been gaining at the time production was temporarily suspended at all studios. Two of the stories that may be expected are "The Ghost of a Chance" and "Buried Treasure," with Agnes Ayres and Edward Earle in the leading roles, direction by Kenneth Webb.

Stars Contribute Pictures to Canadian Victory Loan Drive

Nine of the stars and producing units of the Famous Players-Lasky Corporation completed special pictures for the use of the Canadian Government in the 1918 Victory Loan campaign. The drive began the last week in October and continued for three weeks.

Famous Players-Lasky stars whose pictures play an important part in the campaign are: Douglas Fairbanks, Mary Pickford, William S. Hart, Elsie Ferguson, Wallace Reid, Lillian Gish, Dorothy Dalton, Roscoe "Fatty" Arbuckle and some of Mack Sennett's.

Address the Export Company

Sidney Garrett, president of J. Frank Brockless, Inc., makes the announcement that the Export and Import Company controls the Metro subjects for the whole of Continental Europe, Brazil and Argentine, and all communications for those territories should be addressed to the company.

FAMOUS PLAYERS-LASKY TO MAKE SALVATION ARMY PICTURE

Commander Evangeline Booth to Appear in Film Showing Facts of the Work of the Army in War and Peace

EVANGELINE BOOTH, commander of the Salvation Army in the United States, has closed negotiations with Jesse L. Lasky, of the Famous Players-Lasky Corporation, for the production of a motion picture describing the work of the Salvation Army in war and in peace.

The scenario will be based on facts which reveal the Salvation Army's work for the American troops and in civil life.

Commander Booth will appear in the picture as she discharges her everyday duties. Work will be begun at the end of the present period of inactivity agreed upon by the film producers as a result of the influenza.

The picture will be started in New York and finished in Hollywood. Edward José will direct it. The scenario by Charles Edwin Whit-

taker has been approved by Commander Booth.

Commander Booth said: "The story of the Salvation Army in peace is scarcely less thrilling and inspiring than the story of the Salvation Army in war. Members of the Salvation Army, as such, will not appear in this or any other motion picture as actors and actresses, but will be filmed in connection with its ordinary daily functions at the front in France, in its scores of institutions for mercy in the United States, in the slums, the tenements and wherever misery, hardships and privation, either among the young or the old, exist. No film or story of this kind ever has been prepared before.

Mr. Lasky said the photoplay would include an all star cast. Its release is a Paramount-Artcraft Special early in January.

REALITY KEYNOTE Katterjohn Films to Be True to Life in All Respects

In the production of Katterjohn Films for the coming year special attention is to be given to the development and treatment of the stories produced. Exact locations or sets called for by the script will be provided, and the selection of players to interpret the various roles will be of the highest.

Mr. Katterjohn believes that many producers have failed to take due regard of the fact that to be successful a motion picture must represent reality. It is his aim to have stories in which the plots are plausible and reasonable.

Foreign Rights Selling Fast

Maurice Tourneur Productions announces the sale of the initial feature, "Sporting Life," which had such a successful showing at the Rivoli Theater recently, for Scandinavia. The rights for Great Britain have been sold and negotiations have been completed for the sale of the Australasian rights. Artercraft Pictures Corporation has secured the exploitation rights for the United States and Canada.

Johnson's Cannibal Pictures to Be Shown at Hotel Astor

A presentation of Martin Johnson's "Cannibals of the South Seas" will be held on Tuesday evening, Nov. 19, at the Hotel Astor.

The showing is being arranged by the Robertson-Cole Company, which controls the world's rights to the feature. Robertson-Cole have just concluded a deal with the First National Exhibitors' Exchange for New York distribution of the Cannibal pictures.

The projection will provide exhibitors an opportunity to see the ten thousand feet of film which Mr. Johnson has carefully selected from the 50,000 feet he photographed during the many months of a hazardous cruise covering 18,000 miles through the Solomon and New Hebrides Islands.

Perret Productions, Inc., Moves to Larger Offices

Perret Productions, Inc., whose first film, "Lafayette We Come!" is now playing at the Strand Theater, has moved to larger offices in the Candler Building, 220 West Forty-second Street.

A rest by a forest pool. Mme. Olga Petrova in a scene from "The Panther Woman" (Petrova)

Billie Burke graces a new Paramount picture, "The Make-Believe Wife"



BIG RIGHTS BUY Sixteen Features, Including Noted Frohman Productions, for British Isles

Two important foreign trade transactions have been concluded during the last week by James M. Sheldon, president of the Mutual Film Corporation. The rights to sixteen five-reel features have been sold in the British Isles and South America.

Both deals include the productions of the Empire All-Star Corporation, which pictured Charles Frohman's stage successes, together with six features starring Edna Goodrich, which were produced by the Mutual Film Corporation. The Empire productions featuring Ann Murdock include "My Wife," "The Richest Girl," "The Beautiful Adventure," "Outcast," "Please Help Emily" and "The Impostor."

The other Frohman plays included in the sale are "The Girl and the Judge," "Her Sister" and "The Unforeseen," starring Olive Tell and "The Runaway," starring Julia San-derson.

The Goodrich productions which have been sold include "Reputation," "A Daughter of Maryland," "Who Loved Him Best?" "Her Second Husband" and "Queen X."

Griffiths Next "The Greatest Thing in Life"

"The Greatest Thing in Life" is the title of D. W. Griffith's newest Artercraft production, just completed at his California studios.

The story, by Captain Victor Maier, centers chiefly around a young American, a French maiden and a young Frenchman, a green grocer. The young American, believing there are few worthy of his association, plunges into the war and emerges a new man.

Pearl White, Fannie Ward and Comedians in Pathé Program

Paul Brunet, general manager of Pathé, in announcing the line-up for November, says the new Pearl White Serial, the first episode to be released on Nov. 24, is full of novelty.

"The Narrow Path," featuring Fannie Ward, her second Extra Selected Star Photoplay, is based on the dramatic production of that name. It will be released Nov. 17.

FILM CLEARING HOUSE TO HAVE EXCHANGE SYSTEM

Business to Be Started Immediately with Branches Covering Entire Country

Col. Ruppert and A. P. Fitch Interested

The Film Clearing House, Inc., with a personnel and financial standing designed to insure the complete confidence of all producers and exhibitors, is now an established fact and will begin business at once.

In each large city now recognized as a film center for surrounding territory a model exchange will be opened at once. Each department of these will carefully handle every production received as separate and distinct from every other production with the purpose of making a clear and comprehensive report each week on each film. The report will be accompanied by a check covering the amount of money earned by the picture.

Film Clearing House, Inc., is essentially for the distribution of the pictures of producing companies independent of each other and is for the use of any studio or group of studios that desires to create its own market.

Prominent in the organization is Ashbel P. Fitch, well known New York lawyer and director of many large corporations.

Episode No. 6 of "Wolves of Kultur" to Be Released

The sixth episode of "Wolves of Kultur," the patriotic Pathé serial, is called "Trails of Treachery," and will be released the week of Nov. 17. It opens with Bob Moore, the hero, scaling the walls of a burning house, in which Alice Grayson is bound, a prisoner, and swinging her to safety by the aid of the branch of a tree. Leah Baird is in the role of the heroine and the hero is portrayed by Charles Hutchison.

Howells Has Foreign Rights

J. A. Berst has made a contract with David A. Howells whereby the latter will have exclusive control of the foreign rights to films produced by United Picture Theaters of America. First to be handled by Mr. Howells will be "The Light of Western Stars," to be followed by Kitty Gordon, Florence Reed and Dustin Farnum pictures.

Houdini and Margaret Marsh in a romantic moment in "The Master Mystery" (Rolle)



PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

PICTURE ACCOMPANIMENT

Woman at the Console—Washington's Artistic Organist—Best Music at Slides—On Harold Edel

BY MONTIVILLE MORRIS HANSFORD

THE question of the woman organist naturally comes up in connection with motion picture playing and leads one to suspect that there are very few successful women employed in theaters. The church has many, but the rougher work demanded by the theater does not seem to appeal to the feminine temperament. In a large house it would be rather difficult going for the finer feelings of the woman organist, owing to what might be called the cutting and slashings that go on, either between the musicians or the stage men. Rehearsing and arranging programs does not take place in a bed of roses. However, in some of the smaller houses, where the organist is the whole orchestra, women have tried out the picture business. They are usually piano players trained up under the eye of some organ firm, eventually taking a small instrument of that firm's make, and playing it in a more or less agreeable manner.

Mrs. Smith an Artist

One now and then meets exceptions to the general rule, and sometimes we find women presiding at the consoles of large theater organs and making a fine success at it. Such a case is in the beautiful Knickerbocker Theater in Washington, a Crandall house, where Mrs. Mildred Smith plays. This theater is located in one of the choicest neighborhoods in the residential district of Washington, and draws its patronage from the many army and navy men now stationed in the nation's capital. These audiences like good music, and the programs at the Knickerbocker are becoming more and more popular. Mrs. Smith is an artist, with a fine technique and a temperament particularly applicable to the motion picture. To play pictures, as I have so often said in these columns, one must first like pictures. This holds true in the case of the organist more than with orchestra players, for the organ is the most intimate type of motion picture interpretation. The organist's hands can and do interpret the picture with a finer sense of feeling than the rougher work of the average orchestra. Therefore, to be a good picture organist, one must be a fine musician, and very sensitive to programs.

Music a Feature There

The music at the Knickerbocker has become such a feature, that regular half-hour recitals are given daily by Mrs. Smith just before the program proper starts in. At these recitals she plays the very best organ compositions, Widor, Guilmant, Franck, etc. For the closing number she usually plays a more popular composition, particularly where the beginning of the picture seems to require such blending into the tone of the action. In this one point Mrs. Smith shows her ap-

preciation of that most important of all qualities in playing: blending. It is so easy to end compositions with a jerk in picture houses. That is what we hear most of the time. It is terribly inconsistent to hear the organ cut off a sonata movement after a few phrases and then the orchestra take up the Milksoop Rag for the picture. Here is where that fine program sense comes in; the mind that hears where the jolts are and eliminates them. There is no greater point upon which to judge a picture program than this one of smoothness. The Knickerbocker has in Mrs. Smith an enthusiastic picture player, and that is an asset for any house. She was an interested visitor at the Broadway houses last week, taking notes on the big city's method of presentation. She was fortunate enough to see Manager Rothapfel's presentation of Tourneur's "Woman," a treat that I wish every orchestra leader in the country could have witnessed.

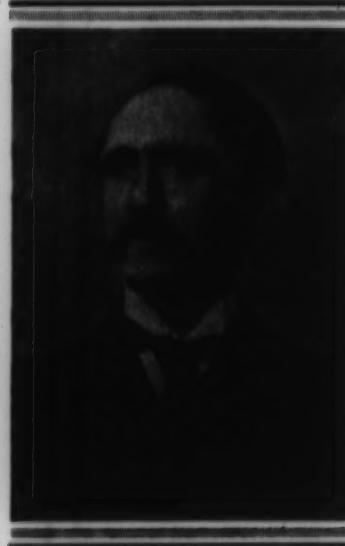
Organ Numbers During Showing of Slides

I have a very interesting letter from T. William Street, organist in the Queen Theater, Galveston, Tex. The Queen Theater Circuit operates houses in Galveston, Houston, Dallas, Waco and Beaumont. The home theater is located in Galveston. Mr. Street has been playing there for some time. He is an Englishman of wide study and experience, having played in some of the famous churches and chapels in England.

Here is another case where the regular patrons of a picture house have an opportunity to listen to good music. Mr. Street plays his organ numbers in rather an unusual place, I think, and that is during the slides that announce the next attraction. However, if there is no other place, this is better than having no good music at all. But I think where there is a good organist, that organist should be given a regular place. But locations seem to govern such things.

Mr. Street has been using this fall an astonishing list of good organ compositions. I quote a few: *Fantasie*, Tours; *Andante grazioso*, Smart; *Processional March*, Faulkes; *Berceuse*, Rogers; *Choral Rhapsodie*, Sellars; *Sonata No. 3*, Mendelssohn; *Semiramide*, Rossini; *Kammennoi Ostrow*, Rubinstein; *Reverie Triste*, Diggle; *Toccata* from sixth Symphony, Widor; *Large* from *New World*, Dvorak; *Air for G string*, Bach; *Question and Answer*, Wolstenholme, and *Fantasia* in A minor by Lemmons.

These numbers are as fine as we hear in New York's picture houses. It is a pleasure to receive enthusiastic letters from organists who are interested in playing pictures, and Galveston is another city that we con-



JAMES F. CLAFFY
Musical Director *Bellevue Theater*, St. Albans, Vt.

gratulate on having a regular organist in the Queen.

Appreciation of Harold Edel

I cannot close this article without a word of regret at the death of the Strand's popular manager, Harold Edel. Mr. Edel was intensely fond of music, and nothing was too much trouble when it came to engaging a musical number. He sponsored some of the most ambitious undertakings in that line ever seen on Broadway.

His death is a distinct loss to the music lovers who have made the Strand their theater since it opened. He was one of the most enthusiastic managers I ever saw, seemingly all the time bubbling with ideas and ambitions to carry them out; and he was also quick to see mistakes in the program. I have known him to take off a number, simply from a chance remark that he overheard in the lobby.

He was very sensitive to his audiences and noted every little ripple of applause and just exactly what it meant. He understood his public.

Few of the many patrons entering the comfortable lobby of the Strand knew that the boyish chap leaning against the rail, watching every move of the show, was the manager of Broadway's pioneer picture house.

PERSONALS

George Walsh, organist at the T. & D. Theater, San Francisco, has been transferred to the T. & D. Theater, Berkeley.

Lyle True, a prominent picture organist, who recently went out to the Coast, has returned to his old position at the Heights Theater, 181st Street.

Frank Adams has been playing at the Eighty-first Street Theater for the past month. Mr. Adams substituted at the Rialto-Rivoli during the summer.

RIVOLI—NEW YORK

Reisenfeld's "Battle Music" Used with Good Effect

Erno Rapee returned to the Rivoli last week and conducted the orchestra in *Beautiful Galathea*, Suppe. In the scene, "Nature's Mischief Makers," Herbert's *Whispering Willows* was used. The War Review was set with part of *Forza del Destino* overture. At mess scenes of soldiers *My Doughboy*, Frey, was played.

Battle Music by Hugo Riesenfeld was used for a realistic cavalry scene.

The feature, "Safe for Democracy," being of patriotic nature, the Rivoli quartet sang from the orchestra pit Edwards' *My Own United States*, for the opening. Other scenes were set to many of the popular songs of the day, including *I hate to get up in the morning* and *What kind of an American are you?*

The Rivoli quartet sang Molloy's *Love's Old Sweet Song*, backed by a beautiful setting by John Wenger. Gladys Rice sang *Dry Those Tears*, Riego, and made a lovely picture. The lighting was extremely well done by Mr. Rothapfel.

BROADWAY—NEW YORK

Edelstein, Boy Violinist, Still Delights Audiences

James C. Bradford selected Lampe's overture, *Sunny South*, to open Manager Kashin's show last week. Two features were carried over for a second week's showing: Charlie Chaplin's "Shoulder Arms" and Master Walter Edelstein, the talented boy violinist, who played *Scene de Ballet*, de Beriot.

For the scenic, "Wonders of Alaska," the orchestra number was Massenet's *Scenes Pittoresque*. A special lobby decoration was shown by Manager Kashin for the feature, "Marriage," with Catherine Calvert. A large drawing of an optimist and a pessimist blowing bubbles in which were reflected their respective ideas of the matrimonial state. The organ solo was Chopin's *Military Polonaise*, played by Edward Johnston.

STRAND—NEW YORK

Herbert Sisson's Good Work with the Feature

Perret's great picture, "Lafayette, We Come," was given a fine showing at the Strand last week. The front of the theater was decorated with flags, and the conductor's desk had a 100 per cent banner. Carl Edouarde conducted the orchestra in the *Chocolate Soldier* selections.

Irene Audrey and Cora Tracy sang *Lovely Night* from *Tales of Hoffmann*. Frederick Grant, bass, sang *Lafayette, we hear you calling*, Earl. The organ solo was *March Romaine*, Gounod. Herbert Sisson did good work with the feature at the intermediate shows, using *Washington Post* and other Sousa marches for the many patriotic scenes, also Flagler's *In Summer* for quieter action.

RIALTO—NEW YORK

Ford Scenic Put Across with Nautical Tunes

The Merry Wives of Windsor was the opening number at the Rialto last week, with Hugo Riesenfeld back at his old post as conductor. The usual scenic was replaced by a Ford Motor Company feature, called *Ford Eagles*. The entire construction of these boats was shown, during which the orchestra played some popular sea tunes, beginning with *Life on the Ocean Wave*. At the end, showing the finished boats plowing the water, carrying full crews, the music broke into *The Sailor's Hornpipe*, giving a rousing finish.

An amusing orchestral accompaniment in the *Animated Magazine* showing a "Human Fly" going up a corner building, was done by following his steps upward by the diatonic scale. This caused much laughter. Another touch was added at a tribute to dead soldiers by a few measures of *Auld Lang Syne*, and then the trumpeter blowing "taps."

The feature, Mac Marsh in "Hidden Fires," was opened with *Under the Leaves*, Thome, as a theme. Later the orchestra played *Simple Confession*, by the same composer. For the invalid mother a striking note was touched by using *All Soul's Day*, Strauss, adding pathos and realism to a beautiful scene.

Annie Rosner and Martin Brefels were the soloists for the week, and Arthur Depew and George Crook were featured in the *War March*, Mendelssohn.

PHILA.—STANLEY

"Smiles" for Feature with Selections from Friml's "Some Time"

At the reopening of the Stanley, Oct. 30, Douglas Fairbanks in "He Comes Up Smiling" was the feature. "Smiles" made an excellent theme number, emphasizing the Fairbanks grin. "Picking Peaches," "The Tune You Can't Forget," "Beautiful Night," and "No One But You"—all from Friml's new musical comedy, "Some Time," add a pleasurable rhythm. Huerter's "In the Starlight," and Debussy's "Second Arabesque" expressed the more serious moods. "Overture Comique" and "Ostrich Walk" completed the feature.

For the scenic pictures, "The Long, Long Trail," "Soothing Serenade," "Last, Long Mile," and "Maytime" waltzes were introduced. Director A. F. Wayne admirably conducted the brilliant "Merry Wives of Windsor" overture.

BUFFALO—HIPPODROME

Western Airs Form Good Support for W. S. Hart Picture

With mandolins and guitars strumming along with the big symphony orchestra, a delightful border atmosphere is blended into the musical accompaniment given William S. Hart's latest feature, "The Border Wireless," at Shea's Hippodrome this week. "My Southern Rose" is the theme used by Conductor Alfred Moulton, and during the screening of the picture selections from "The Girl of the Golden West" are played

with striking effect. The use of mandolins and guitars during the presentation of pictures of the Spanish or Mexican type has proved most successful at the Hippodrome, so that now when Manager Harold B. Franklin books one of these productions he always instructs his orchestra to use the above instruments. The comedy this week is Mack Sennett's "Beware of Boarders," and the supplementary features the Allied Nations' War Review and the Hippodrome News (Universal). The overture is "The Poet and the Peasant," during the playing of which a striking patriotic stage setting is unveiled, entitled "For the Freedom of the Seas," showing the United States fleet steaming along in battle formation. The setting is realistically lighted and is enthusiastically received.

PITTSBURGH—NEW GRAND

Pretentious Program for Re-opening by Zoel Parenteau

At the New Grand, Douglas Fairbanks in "He Comes Up Smiling" drew a big audience the week of Nov. 4, when the playhouse opened after the influenza ban. The musical program by Zoel Parenteau opened with Grieg's *Dance Caprice*, followed by *Poupee Valsante*, Poldini; *Sherzo*, Mendelssohn; *Oh, Look!* Carroll; *Dance of the Comedians*, Smetana; *Rock-a-Bye-Baby*, Kern; *Havana*, Stuart; *It's the Only One for Me* and *Love Flies Everywhere*, Parenteau; *Enchantress*, Herbert; *Canzonetta*, Hollander; *Air de Ballet*, Chaminade; *Luxembourg*, Lehár; *Morris Dance*, German; *Kuang Ksu*, Lincke; *Gypsy Dance*, German; *Oh, the Rapture*, Parenteau; *Ruy Blas*, Mendelssohn; *Suzanne's Secret*, Wolfe-Ferrari; *Naughty Marietta*, Herbert, the whole of which was splendidly rendered.

New Music Suitable for Pictures

There is quite an unusual composition called *The Aeroplane*, by Fanning, published by Ricordi. For a scene of planes up in the air, such as are going the rounds at present, this would be a good accompaniment for the pianist. It might be adapted to the organ, but it would scarcely do to orchestrate.

For organists there is nothing better for a beautiful scene than the fine *Nocturne* by Russell King Miller, published by Schirmer. This is a composition of surpassing loveliness. It is used by several players on Broadway.

There is a splendid fantasy on Russian melodies by Krein, published by Hawkes, London, for whom Schirmer is the agent in New York. It is quite an extended work and has enough material in it for an ordinary picture with Russian atmosphere. The music varies as to moods; there are dances, and a lot of slow and moody parts; some brilliant and other movements very easy. It is particularly valuable to the picture player.

There is always room for new Oriental works. Theodora Dutton has a little *Arabian Dance* that is well worth trying out. It is not difficult and will fit desert scenes. The well known *Oriental* by Cui has

MUSIC SUGGESTIONS FOR FEATURES

"The Appearance of Evil"

Theme suggested: *Serenade*, Moszkowski.

Open with theme.

Title: Dere's funny lady, an intermezzo.

T. Great news I've got, theme.

T. And we have never given, waltz.

T. You are dismissed, a gavotte.

T. My father's president, light intermezzo.

T. My Elsie is a good girl, rather dramatic.

T. The Purity League, a romance.

T. I can't believe Maida, intermezzo.

Louis returns to apartment, theme.

Maida leaves, a waltz.

T. This is unbearable, dramatic.

T. They are arresting, theme.

T. A little later, quiet nocturne.

T. At least you can defer, an intermezzo.

T. I'm so glad to have you, theme to end.

"Her Great Chance"

Theme suggested: *Violet*, Coerne (Schirmer).

Open with a nocturne.

Title: By contrast, the lot, a burlesque.

T. Hello, Kitty Malony, bright intermezzo.

T. Where the shady river, a waltz.

T. Come away, Loo, theme.

T. Friends, my life is a wreck, a polka burlesque.

T. Charlie, that swim, theme.

T. Flamm Avenue, dramatic.

T. A quiet spot for two, slow minor.

T. Thought I was roving, theme.

Wedding ceremony, soft intermezzo.

T. I can not make amends, dramatic.

T. What have I done? theme.

"When a Woman Sins"

Open with a light intermezzo.

Title: It's your bedtime, an adagio.

T. The weeks go by, a lento waltz.

Death of West, very sombre mood.

T. A turn in the road, a romance.

T. Do you love me? an intermezzo, light.

Silence at shot, then minor mood.

Play church style to action at scene of same.

T. Send word to, light intermezzo.

T. A new beginning, slow, quiet.

For vesper service, church style.

T. She's a regular angel, a romance to end.

been arranged for piano. This is probably one of the most fascinating Oriental pieces ever written. It is easy and will fit anything that smacks of the Far East, either love or scenes.

Another one not generally known is *Oriental* by Amani, Op. 7, No. 2.

This latter is a Russian's view of the Orient, giving a little different treatment.

"The Americans Come"

Joy Fisher & Co., of New York,

have published a song, "The Americans Come," by Fay Foster, which is said to have wonderful possibilities

as propaganda, and is especially suited to accompany a war picture with its thrills and suspense and tense dramatic action.

"The Return of Mary"

Theme suggested: *Melodie*, Huerter (Boston Music Co.).

Open with slow romance.

Title: A man crushed by sorrow, intermezzo.

T. But why were you silent, a nocturne.

T. She thinks she's my own, rather dramatic.

T. You mustn't call me daddy, soft intermezzo.

T. Sweet girl graduates, theme.

T. The Commencement Ball, waltz, one-step, etc.

T. Oh, isn't there, theme.

T. The clemency of the Governor, rather dramatic.

T. Jack, I must see him, theme.

Mary leaves, quiet theme, melody.

T. Through the long hours, rather dramatic.

Continue to action until.

T. I knew I couldn't love, theme to end.

"Hoarded Assets"

Theme suggested: *Romance*, Grunfeld (Boston Music Co.).

Open with slow minor theme.

Title: The next evening, mysterious.

T. Dear Jerry, an intermezzo.

T. Claire Dawson, theme.

T. I'm sorry, a caprice.

T. Ain't these precious, agitato.

T. Claire, Jerry's motor, slow nocturne.

T. The plan, mysterioso.

Play into dramatic action.

T. There comes my, soft waltz.

T. I went away, theme.

T. Ryan picks up a clue, romance.

T. See if the woman knows, rather dramatic.

T. Jerry finds honest, theme.

"Everybody's Girl"

Theme suggested: *Valse Lucille*, Friml (Schirmer).

Open with theme.

Title: Brick Dust Row discovered, a gavotte.

T. Conscience is a queer, an intermezzo.

T. Symonds, I'm going to, rapid movement.

T. Watch your step, theme.

T. So in due course, light romance.

T. Of course it had to, theme.

Brick Dust Row lies, agitato.

T. Don't yell, sis, agitato dramatic.

T. Sis, you're all, slow minor.

T. On the ten o'clock, theme.

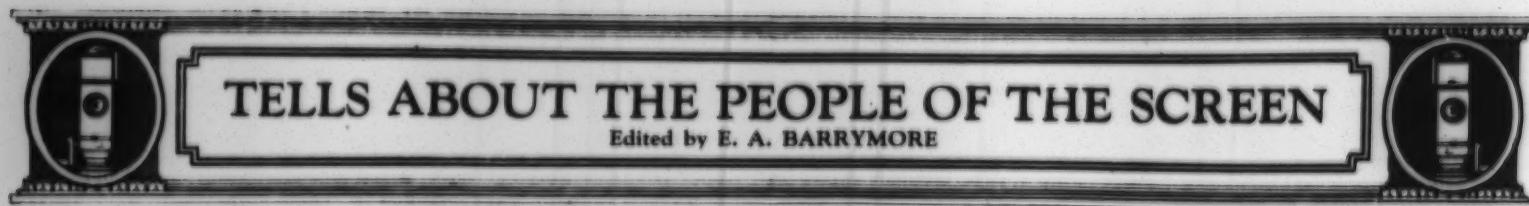
T. Where do you meet, a light intermezzo.

Blinker enters, theme.

Chance to Grow with Rothapfel

Managing Director Rothapfel, of the Rivoli and the Rialto, in keeping with the policy of taking young men and training them for positions of responsibility, will consider applications from about forty well recommended youths. Those chosen will start as ushers. Under Mr. Rothapfel's supervision they will attend classes of instruction in the various phases of the business, and those proving apt will be given ample opportunity for promotion.

Daniels & Wilson, music publishers, are putting out the composition, "Mickey," adapted for the Mabel Normand picture.



LITTLE TRIPS TO THE STUDIOS

At the Norma Talmadge studio Harley Knoles is directing "Comrades," which is being produced by the Mayflower Corporation. It is a dramatization of Thomas Dixon's book of the same name. Robert Frazer, the versatile, is playing the lead. Some time ago he played the Saviour in "The Holy City," and a week later had a cowboy part in a Western drama.

Madeline Clare is the leading lady. She will be remembered as having played Nancy Hanks in the "Life of Lincoln." The ingenue is Valdine Valkyrian, and the principal character part is played by Howard Truesdale.

It is a story of Socialism, which is tried out on an island off the coast of Georgia. For location Mr. Knoles has secured St. Simon's Island, which figures in the story.

The early scenes include some very elaborate sets, of which George Kelson is very proud.

An Indian plays a prominent part in the story and for this character a genuine Indian chief from North Dakota, Standing Bull, has been engaged.

Isaac Wolper, president of the producing company, declares it will be on a par with previous pictures adapted from Mr. Dixon's pen. He also tells us that he has secured the rights to produce pictures from all of Robert Service's poems.

George Kelson a Top Hand

George Kelson, who is assisting Harley Knoles in producing "The Red Republic," a dramatization of Thomas Dixon's book "Comrades," was formerly a director with World Peerless Productions, having directed June Elvidge, Carlyle Blackwell and others. It is rumored that Mr. Kelson was to produce "Maytime," but was assistant director. He also was playing an important part in "Little Women," Harley Knoles's latest Brady production, at the time. Mr. Kelson originally was a stage director in England.

Between the Palm Beach suit and hat is the jovial face of Ray Stewart, the hero of many Triangle Westerns

Jack Raymond "Going Over"

Jack Raymond, who played the leading character part in "A Stitch in Time," supporting Peggy Hyland, is proudly showing a passport and other documents that are positive evidence that he is to sail for France in a few days with the Mary Boland Stock Company of the Over There Theater League. Jack says: "THE MIRROR certainly had the 'right dope' in that article published recently regarding players and patriots. I read it and went right right down and offered my services, and they were glad to get me."

Marion Davies Led Grand March

Marion Davies led the grand march at the Cinema Exhibitors' Association annual ball, Nov. 4, at Hunts Point Palace, 163d Street and Southern Boulevard, the Bronx. Miss Davies' partner in the grand march was George Walsh, another well known film star. At an elaborately decorated booth Miss Davies sold her autographed portraits. The proceeds were given to the Red Cross.

Bert Lytell a Soldier Now

At last he's gone to be a soldier. Bert Lytell, who has been for a long time itching to get his crack at the Kaiser, has been ordered to Camp MacArthur, Texas, where he will get into Uncle Sam's khaki and practice the intricacies of war movements. He will leave Los Angeles about the middle of the month.

Stilwell Likes the Pictures

George Stilwell returned recently from South Africa, where he appeared in stock and did all of the parts played by John Barrymore on the American stage during the past few years. The fact that Barrymore appeared in the original cast, Mr. Stilwell modestly admits, meant S. R. O. at nearly every performance. Stilwell played the lead in "Why I Would Not Marry," a recent Fox production, and intends to remain in pictures indefinitely.

These are queens of the beach but they are appearing in "The King of the Kitchen" (I-Ko)



All Kinds of Rest for Screen Notables

How Universal and Bluebird stars are spending their four weeks' "flu" vacation:

Harry Carey gives personal attention to fattening up his turkeys for the Thanksgiving market; Edith Roberts is angling for tuna at Catalina; William Stowell is gunning for ducks; Priscilla Dean is having fits—new gowns; Carmel Myers is taking a course in dancing from Ruth St. Denis; Mary McLaren is "farm-eretting" a bit; Rupert Julian is teaching his dog Thor some new tricks; Dorothy Phillips is simply going to "rest—rest—rest"; Mac Murray is in New York for a visit; Eddie Polo answers all his fan letters; Ruth Clifford is catching up on her music; Juanita Hansen is "flusing"; Fritzi Brunette is collaborating with her husband, Bob Daley, writing poetry.

Tut, Tut! It's Adolf!

John G. Adolfi has finished another big production, "The Woman the Germans Shot," featuring Julia Arthur, and the critics are at it again—spelling the director's name wrong. While all the reviewers have spoken highly of the director's work, some have spelled his name Adolphi. The fact that he directed Annette Kellermann in "Queen of the Sea" and "Neptune's Daughter" and other marine productions may account for the suggestion of "dolphin" in this way of spelling.

Bungalow to House Youthful and Energetic Stars

The celebrated Lee kids, Katherine and Jane, of the Fox forces, arrived in Los Angeles, Wednesday, accompanied by their mother. They are at the Hollywood Hotel, but will not commence work until the middle of November. In the meantime their director, Arvid Gillstrom, is looking over manuscripts submitted, in order to find a story for the youngsters.

A governess is to be engaged for the children, and they are going to move into a bungalow in Hollywood, where there will be room for the working out of youthful energies.

How James Montgomery Flagg looks in his burlesque of a Wm. S. Hart thriller called "Perfectly Fiendish Flanagan" (Paramount)



Saint Joe reports: **4,000 "shown"!**

When the St. Joseph (Mo.) Civic Festival Association featured "America's Answer" at the Auditorium, not long ago, they had 1,000 people at the matinee and 3,000 at the evening performance!

This is typical.

From all over the country come reports of packed houses, thrilled audiences and storms of applause bestowed on this marvelous war picture, which was filmed in France by the U. S. Signal Corps and sent to this country under the direction of General Pershing.

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 Pershing's Crusaders—First National Exhibitors
 America's Answer—World Film Corp.
 Our Bridge of Ships—General Film Company
 Under Four Flags—World Film Corp.

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FESTIVAL SHOW CROWD LAST NIGHT WAS 3,000

GREAT WAR PHOTOPLAY AWES CROWDS

Large crowds, twice as large as the first day, witnessed the showing of "America's Answer," the patriotic official American war picture in five reels, and the three vaudeville acts, the program offered by the St. Joseph Civic Festival association, at the Auditorium yesterday afternoon and last night. The crowd numbered 3,000 last night, and 1,000 at the matinee.

How Government Made Soldiers

"America's Answer," which shows the remarkable achievements of the United States government since taking up the fight against the Hun, was again well received. It shows how the government made soldiers of 1,500,000 American boys and transported them to France to fight for liberty on French soil.

Considerable attention is devoted to the work of the various war work organizations among the men, the Salvation army, the Y. M. C. A., the American Red Cross, the Y. W. C. A., and the Knights of Columbus.

McNutt's Band Plays

The program of McNutt's band, which adds much to the show, was varied and appropriate to the occasion. The program was mainly patriotic with touches of the national anthems of the Allied nations.



OFFICIAL SEAL OF THE PEOPLE'S FILMS

Note: The Bureau of War Photographs, which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a department of the Division of Films.

The Division of Films also directs the Bureau of Allied War Expositions, presented by the U. S. and Allied Governments.

ANNOUNCEMENT!

Mr. George K. Spoor announces to the Motion Picture Industry the opening of a Sales Office and Service Bureau, for the Spoor-Thompson Laboratories, in the World Tower Building, Rooms 1403-4, 110 West Fortieth Street, New York City. You are cordially invited to call upon our sales manager, Mr. Charles F. Stark, who will be glad to inform you how the Spoor-Thompson method of processing film gives you the highest quality of prints at a price far lower than you can obtain anywhere else. The establishment of a messenger system between this bureau and the laboratories furnishes you with the best and quickest service attainable.

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STAGE PERSONALS

HILDA SPONG has been engaged by Charles Frohman, Inc., to play one of the important parts in Sir James M. Barrie's comedy, "Dear Brutus," in which William Gillette is to appear.

LEE BAKER has succeeded Robert Edeson in "The Riddle Woman" at the Harris Theater. Mr. Edeson goes into the cast of "The Long Dash."

LIEUT. JAMES RENNIE, an actor last seen in this city in "His Bridal Night," is doing an active work in the war. He is a member of the Royal Air Force of the British Army, has trained more than 350 air fighters, and now is operating as a flying scout. His contract with A. H. Woods has two years to run, the term to be resumed after the close of the war. His home is in Brooklyn.

VERA MYERS, well known in musical comedy and daughter of Jacob Myers, advertising manager, Klaw and Erlanger's Gaity Theater, has entered the American Academy of Dramatic Arts to take up a dramatic course.

TIM MURPHY has been engaged to play the Raggedy Man in James Whitcomb Riley's "Home Folks," the four-act comedy by Robert McLaughlin, adapted from the Riley poems and stories, which William A. Brady will shortly produce.

EVELYN VARDEN, recently seen in "Allegiance" and last season in "Seven Days' Leave," has been engaged as leading woman to support Otis Skinner in "The Honor of the Family."

WILLARD C. JENSEN (Billy), actor and stage manager of the Denham Stock Company of Denver, was called to the colors on Oct. 1. He now is at Fort Logan, Colorado, where he can be addressed as with the Nineteenth Company.

SAM SOTHERN, just arrived from London, is to appear in Sir James Barrie's comedy, "Dear Brutus," which Charles Frohman, Inc., will produce, with William Gillette in the role of Mr. Dearth. Sothern created the part in London.

MARIE CURTIS has been engaged to play Jane Cowle's part in the road company of "Lilac Time."

WILLIAM DANFORTH, comedian, has been engaged for the role of the Sergeant of Police in next week's production of "The Pirates of Penzance," by the Society of American Singers at the Park Theater.

THEODORE W. BARKER, personal manager of Alexandra Carlisle, has been called to the colors, and has gone to the officers' training camp at Louisville. Manager Harry Brown, of the Nixon Theater, Pittsburgh, gave Mr. Barker a farewell dinner.

VAN J. ABLE, well known in theatrical and publishing circles in Pittsburgh, has entered the overseas service of the Young Men's Christian Association for work on the Italian front. He spent a few days in Pittsburgh, saying good-bye to his former associates prior to sailing. He has been commissioned a Second Lieutenant, and will be stationed in the war zone as a secretary.

ROSAMOND CARPENTIER is the latest stage favorite to enlist in the entertainment corps for service overseas. Miss Carpenter has done excellent work in New York and elsewhere, and will join one of the dramatic units for professional work near the front in France.

BERT FEIBLEMAN, for many years of the executive staff of Cohan & Harris, from which firm he recently resigned, has joined the forces of David Belasco as business manager in advance for David Warfield in his forthcoming production of "The Auctioneer."

GEORGE HASSELL, the comedian, has returned to the cast of "The Passing Show of 1918" at the Winter Garden after a two weeks absence from illness due to a wound acquired during the Boer War, eighteen years ago, which necessitated a surgical operation.

WILLIAM SEYMOUR has been appointed acting manager of the Empire Theater by Charles Frohman, Inc., and David Belasco. William Newman, manager of the Empire for several years, entered the navy. Mr. Seymour will assume his new position Monday night.

WEBBER & ANDERSON have engaged through Chamberlain Brown, for their road company of "Yes or No," Vera Finlay, Sam Lowett, Rex Wayland, Edward Mackay and Nat Griswold.

SEYMON BONIFACE has been forced by sudden illness to leave "The Very Idea" company, which is now in the South.

FRANK HERBERT, actor, recently at the Morosco Theater in Los Angeles, has joined the Navy and is awaiting his call in Chicago, where he is taking a course to fit him for the Ensign School.

TOTO, the Clown, appearing now in vaudeville, has received an offer from F. Ziegfeld, Jr., to appear on the Roof next season.

FLORA SHEFFIELD is the latest addition to the cast of "The Betrothal," Winthrop Ames' production of the Masterlinck sequel to "The Blue Bird," now in rehearsal. She was seen last season in "The Man Who Stayed at Home."

MARY JEP WILLIAMS, who did the prologue for Sarah Bernhardt during her Chicago engagement and was with William Faversham and Maxine Elliott last spring in "Lord and Lady Algy," has been engaged for a part in "The Voice of McConnell," with Chauncey Olcott. She will also understudy the leading role. The play will open Monday in Baltimore.

LEWIS BROUGHTON, an English actor, who became well known here some years ago through his work in Shubert productions and in Morosco's "Peg O' My Heart," has been discharged from the Sixth City of London Rides, which he joined in 1916, with the honorary rank of First Lieutenant. As the result of being gassed he was four months in the hospital. He has nearly recovered, and hopes in the near future to again appear on the American stage.

ALLAN K. FOSTER, who arranged all the dancing numbers at the Winter Garden up to a year ago, has returned to that institution to resume his former position.

DEATHS

HEDGES—Mrs. Lisette Hedges, member of the vaudeville team of Hedges and Hedges, died Nov. 4 in her apartment at the Hotel Victoria. Mrs. Hedges was born in Elko, Nev., thirty-one years ago, and made her stage debut when six years old.

KIMURA—Massa K. Kimura, twenty-eight years old, a Japanese actor, who had been seen both in vaudeville and in motion pictures, died Nov. 3 at his home, 337 West Forty-fifth Street, from influenza. He was born in Japan, and for six years had lived in this city.

MOON—Donna Moon, who some time ago was a leading woman in the Universal forces and later appeared in a sketch over the Pantages Circuit with her husband, died of pneumonia last Thursday at Helena, Mont. Her husband died of the same disease during the preceding week.

NATHAN—Fred A. Nathan, treasurer of the Broad Street Theater, Philadelphia, with which he had been connected the past sixteen years, died Oct. 28 of pneumonia, after a short illness. Mr. Nathan was widely known in theatrical circles. He was born in Cleveland. His first theatrical position was in the box office at the Alvin Theater, Pittsburgh. Mr. Nathan was a nephew of Samuel F. Nixon, the prominent theatrical man, and a brother of George Jean Nathan, the editor of Smart Set.

PERRY—Jimmie Allen Perry, formerly of the Allen Sisters, and wife of George Perry, died at her home in Laurelton, L. I., Nov. 4 of influenza. The Allen Sisters were long popular in vaudeville. Minnie Allen was Jimmie Allen's sister, the widow of Claxton Wilstach. At the time Jimmie Allen married Perry, her sister, Minnie Allen, married Billy Montgomery, Perry's partner.

SHEA—William J. Shea, actor, died Nov. 5 at his home, 351 Lafayette Avenue, Brooklyn. Mr. Shea was the first comedian of the Vitagraph Company, and during his career with that company had played more than 4000 parts. Prior to that he had played in support of Edwin Booth, Joseph Jefferson, Clara Morris, and others. Mr. Shea was born in Dumfries, Scotland, fifty-six years ago.

TAMMANY—Mrs. Mary Tammany, 63 years old and for forty years a dramatic actress and comedienne, died Thursday at the West Side Hospital, after a long illness. She lived at No. 313 West Forty-sixth Street. Mrs. Tammany was born here and made her debut early in life. She had been seen in support of Kirally, Brandon Tynan, William Harris, Henry Miller, and Lew Fields. One daughter, Mrs. Louise Hosmer, survives.

WILLIAMS—John J. Williams, an old-time comedian, well known in theatrical, vaudeville and motion picture circles, died recently in New York. Mr. Williams was born in 1856 in Lynn, Mass., and spent his earlier career in the celebrated stock companies of Boston. He was the original "Peck's Bad Boy," and starred in that piece for several years. His last theatrical engagement was with David Warfield in "Van Der Decken." When stricken suddenly with heart trouble he was on his way to a Fort Lee studio where he was engaged in a picture with Marguerite Clark.

ZIMMERMAN—Mrs. J. Fred Zimmerman, Sr., wife of the former partner of Nixon & Zimmerman, died last week at the Hotel Walton in Philadelphia. Mrs. Zimmerman had not been in good health for months.

WHERE'LL WE EAT TONIGHT

Murray's

The matinee and shopping lunches at Murray's Roman Gardens have grown in popularity to such an extent that New York's big midtown thoroughfare is fast taking on the aspect of the old Rialto, when Daly's, Wallack's, Weber and Fields and the Bijou were the incentives toward Wednesday and Saturday matinee promenades participated in by society girls, with their boxes of candy, short white kid gloves and bunches of violets. As the Murray block has seven theatres, the Murray innovation is especially welcome.

Healy's

The new Victory Revue at Thomas Healy's Golden Glades, Broadway and Sixty-sixth Street, has in "Les Gardes Republicaines" a fitting finale for the first part of the dazzling ice fashion show and musical revue. This number graphically depicts a review of the victorious allies before the spirit of Joan of Arc.

Pre-Catelan

The Pre-Catelan Restaurant, on Thirty-ninth Street, a few doors from Broadway, has been drawing big crowds for afternoon dancing parties. The superlative Pre-Catelan orchestra is drawing big crowds every afternoon and evening. An excellent dinner is served, and there is an à la carte menu.

Reisenweber's

Election Day saw the many floors of Reisenweber's, Columbus Circle, crowded. A special wire had been installed in each of the rooms, and election returns were simultaneously flashed to the thousands of diners.

American Playwright and the War

(Continued from page 717) with "The Man Who Came Back"; Rachel Crothers had put "Old Lady 31" to her credit; Bayard Veiller with "The Thirteenth Chair," was reveling in his first success (also his first royalties) since "Within the Law"; the Winchell Smith-Jack Hazzard-John Golden combination had scored with "Turn to the Right," Max Marin had repeated with "Cheating Cheaters," and I suppose we can reasonably include with these Benrimo and Harrison Rhodes' "The Willow Tree," A. E. Thomas's "Come Out of the Kitchen" and Jane Cowl and Jane Murfin's "Lilac Time," which, though it set no creeds afire in New York, proved one of the hits of the year in the sound American city of Chicago. Booth Tarkington had been lured back to playwriting by the war-time demands, and gave Otis Skinner a fair New York engagement and a fine road tour with "Mister Antonio"; Irvin Cobb had again agreed to try his 'prentice hand with "Under Sentence," Roi Cooper Megrue assisting, and Lee Wilson Dodd made a play of "His Majesty Bunker Bean."

Not until last year, however, did we begin to feel the cumulative effect of the new interest. Only about 10 per cent of the plays produced in 1917-18 were of foreign authorship or foreign extraction, and all the

Moulin Rouge

The decorative features of the Moulin Rouge have been enhanced by the installation of two panels representing "Good Morning" and "Good Night," which adorn the entrance of the place. The panels are the work of George Colby, a young artist of promise, and were posed for by Dixie O'Neil.

Restaurant Rambles

Hallowe'en at Murray's was celebrated in a style suggestive of the older festal day of fairies, with apple ducking and nut-cracking. The famous place, from balcony to revolving floor, was crowded to capacity and the prankish ones had a splendid time.

Sammy Abrams, publicity director of Reisenweber's, has five brothers in the service.

The new review at the Pekin Restaurant is running smoothly and Manager Klein is delighted with its success.

Many of Charles Strickland's friends are happy to see him and his famous orchestra back again at Healy's Balconades.

Joan Sawyer presides over the Paradise Room at Reisenweber's, which is a great meeting place for officers in the American and allied armies.

Wallick's Poppy Room is very popular during luncheon hour. It is a gathering place for the newspaper clan.

Frank Hurst, formerly in "Watch Your Step," has replaced Bobby O'Neil in the leading part of Gus Edwards's revue at the Martinique.

bigger successes were by native writers.

And this season, so far as it has progressed, you may have noticed that practically all the plays and 95 per cent of the successes are of native origin. Winchell Smith and Frank Bacon wrote "Lightnin'," Anthony Paul Kelly "Three Faces East," Roland West "The Unknown Purple," John H. Hobble "Daddies," Samuel Shipman and Aaron Hoffman "Friendly Enemies," Hoffman "Nothing but Lies," Clare Kummer "Be Calm, Camilla" and Owen Davis "Forever After"—and these are all American authors.

Out of seventy odd productions practically all the foreigners have against them are Tolstoy's "Redemption," "Where Poppies Bloom," done over from the French by Roi Cooper Megrue, "Under Orders," by Berte Thomas, Otis Skinner's "Humpty Dumpty," "Tea for Three," taken from an Austrian original by Megrue, C. Haddon Chambers's "The Saving Grace" and a revival of Wilde's "An Ideal Husband."

Yes, I think we can conclude reasonably that the war has done something for the American playwright. The market has been, as you know, rather strong for the light and trivial and generally entertaining type of play. Therefore the ambitious native has not developed noticeably, either as psychologist or philosopher. But he has proved that he can write entertaining plays.

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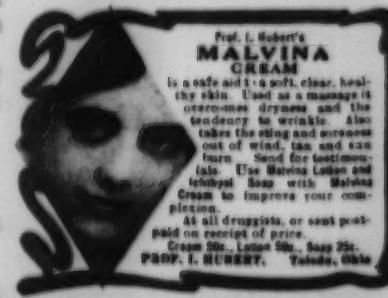
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With Stage Plays and Players—Page 722

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DATES AHEAD

DRAMATIC

Adams, Maude (Frohman): Montgomery, Ala., 11; Columbus, Ga., 12; Athens, 13; Augusta, 14; Greenville, S. C., 15; Asheville, N. C., 16.

Barrymore, Ethel (Frohman): Wilmington, Del., 11-12; Trenton, N. J., 13;

Lancaster, Pa., 14; Atlantic City, 15-16.

Business Before Pleasure (Woods): Philadelphia, indef.

Charlie's Aunt (Miller and Risner): Tifton, Ga., 11; Fitzgerald, 12; Hawkinsville, 13; Americus, 14; Dawson, 15; Albany, 16.

Chinese Puzzle: Boston, indef.

Crowded Hour (Selwyn and Co.): Chicago, indef.

Cure for Curables (Shubert): Chicago, Aug. 21, indef.

Eyes of Youth (Shubert): Chicago, indef.

Friendly Enemies (A. H. Woods): Chicago, July 8—indef.

Friendly Enemies (A. H. Woods): Boston, Aug. 26—indef.

Happiness (K. and E. and Tyler): Chicago—indef.

Little Bit Old Fashioned, A: Boston—indef.

Little Teacher (Cohan and Harris): Philadelphia, Oct. 7—indef.

Lombardi, Ltd. (Morosco): Chicago, indef.

Polly with a Past (Belasco): Chicago, indef.

Seven Days' Leave: Chicago, Indef.

Seventeen (K. and E. and Tyler): Boston, indef.

She Took a Chance: Boston, indef.

Skinner, Otis (Frohman): Boston, 4-11.

Taylor-Made Man (Cohan and Harris): Cincinnati, O., 20-26.

Taylor-Made Man (Cohan and Harris): Chicago, Aug. 26—indef.

Three Faces East (Cohan and Harris): Chicago, indef.

Tiger Rose (David Belasco): Boston, Nov. 4, indef.

Twin Beds (Selwyn): Chicago, indef.

Whiteshire, Walker: Chicago, indef.

MUSICAL COMEDY

Chs-Chin-Chow (Comstock and Gest): Philadelphia, indef.

Flo Flo (Cort): Chicago, indef.

Going Up (Cohan and Harris): Boston, indef.

Jack O' Lantern (Charles Dillingham): Chicago Aug. 31—indef.

Leave It to June (Comstock and Gest): Philadelphia, indef.

Maytime (Messrs. Shubert): Boston, indef.

Oh Boy (Elliott, Comstock and Gest): Chicago, indef.

Oh, Look (Comstock and Gest): Chicago, indef.

Rainbow Girl (Klaw and Erlanger): Chicago, Aug. 25—indef.

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THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEMBER 16

	Date of Production	No. of Times
Astor	Nov. 4	18
Bijou	Oct. 5	50
Booth	Oct. 31	20
Bramhall	Nov. 6	13
Broadhurst	Oct. 24	25
Casino	Oct. 4	51
Central	Sept. 9	80
Century	Oct. 26	25
Geo. M. Cohan	Aug. 29	93
Cohan & Harris	Aug. 13	103
Comedy	Sept. 16	72
Cort	Sept. 3	79
Criterion	Oct. 31	20
Eltinge	Aug. 20	95
Empire	Sept. 30	56
44th Street	Nov. 4	18
48th Street	Oct. 28	26
French	Oct. 14	40
Fulton	Oct. 15	39
Gaiety	Aug. 26	97
Globe	Nov. 4	16
Greenwich Village	Oct. 19	32
Harris	Oct. 23	29
Hippodrome	Aug. 22	133
Hudson	July 22	136
Liberty	Oct. 28	34
Longacre	Oct. 8	47
Lyceum	Sept. 5	76
Lyric	Sept. 14	73
Maxine Elliott's	Sept. 19	66
Miller's	Oct. 22	41
New Amsterdam	Sept. 16	72
Playhouse	Oct. 19	23
Plymouth	Oct. 3	52
Republic	Aug. 26	88
Selwyn	Oct. 2	53
Shubert	Nov. 14	3
39th Street	Nov. 5	16
Vanderbilt	Oct. 7	48
Winter Garden	Sept. 2	91

Little Simplicity (Shubert)
Sleeping Partners (Williams)
Be Calm, Camilla (Hopkins)
The Comforts of Ignorance (Davenport)
Ladies First (Frazee)
Sometime (Hammerstein)
Forever After (Brady)
Freedom (Faversham and Shubert)
Head Over Heels (Savage)
Three Faces East (Cohan & Harris)
An Ideal Husband (Williams)
Fiddlers Three (Cort)
Three Wise Fools (Smith and Golden)
Under Orders (Woods)
The Saving Grace (Frohman)
Robert B. Mantell Repertory (Mantell)
The Big Chance (Woods)
French Players (Copeau)
A Stitch in Time (Bailey)
Lightnin' (Smith & Golden)
The Canary (Dillingham)
The Better 'Ole (Coburn)
The Riddle: Woman (Mooser)
Everything (Dillingham)
Friendly Enemies (Woods)
Gloriana (Cort)
Nothing But Lies (Anderson and Weber)
Daddies (Belasco)
The Unknown Purple (West)
Tea For Three (Selwyn)
Perkins
The Girl Behind the Gun (K. and E.)
Peter's Mother (Brady)
Redemption (Hopkins)
Where Poppies Bloom (Woods)
Information, Please (Selwyn)
The Betrothal (Ames)
The Long Dash (Shubert)
The Matinee Hero (Ditrichstein)
Sinbad (Shubert)

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